DOCUMENT RESUME

ED 083 070 SO 006 196

AUTHOR	Corbett, Majorie; And Others
TITLE	A Curriculum Guide for the Humanities-1971.
INSTITUTION	Jefferson Public Schools, Wis.
SPONS AGENCY	Bureau of Elementary and Secondary Education (DHEW/OE), Washington, D.C.
PUB DATE	71
NOTE	128p.; Developed with funding from ESEA Title III
EDRS PRICE	MF-$0.65 HC-$6.58
DESCRIPTORS	*Art Appreciation; Bibliographies; Comparative Analysis; *Creative Development; Curriculum Guides; Enrichment Activities; *Humanities; Instructional Materials; Learning Laboratories; *Literature Appreciation; Measurement Instruments; *Music Appreciation; Rating Scales; Secondary Education; Teaching Guides; Team Teaching
IDENTIFIERS	Elementary Secondary Education Act Title III; ESEA Title III

ABSTRACT

The objectives of this curriculum guide for the humanities are to provide a course which explores music, drama, art, and literature, educating the aesthetic responses and motivating the attitudes of students, in addition to giving them a laboratory experience for individual exploration and introducing them to the relationship of the arts and the everyday world. The guide consists of five units: the elements in the arts; the arts as a form of spiritual expression; the arts and man's surroundings; innovative movements in the arts; and twentieth century arts. Each unit is divided into a section on art, literature, and music. Each section begins with a statement of objectives and contains an outline of procedures and corresponding materials used in the team presentations. A discussion of the three evaluation devices, a Creativity Response check list, a student and teacher Project Evaluation, and a rating scale for the Creativity Response device, is followed by sample forms. A bibliography for each content area is provided. (KSM)

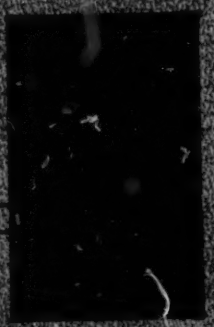
FILMED FROM BEST AVAILABLE COPY

ED 080070

HUMANITIES

CURRICULUM GUIDE

SP 006 196



TITLE III ESEA

ED 083070

U.S. DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

A Curriculum Guide for the Humanities - 1971

Developed with funding from
Title III ESEA

Staff members:

Marjorie Corbett - Literature
Deane Jewett - Music
Vincent Lia - Art

Joint School District #10
Jefferson Public Schools
Jefferson, Wisconsin

* This is a Teacher guide.

This guide is color coded to expedite the user's search for specific materials. The units are separate, and the assigned colors for each unit are: Art-yellow; Literature-blue; and Music-pink. The philosophy, objectives, unit headings, and evaluation procedures of the course appear on white pages.

The teaching materials used in each unit are indicated in the right-hand column--records, filmstrips, films, slides, transparencies, and printed materials.

The supplementary activities are assigned or used to guide students in the selection of a Creative Response to be presented to the class.

As a general rule, at least two of the team of three teachers collaborate on a daily teacher presentation.

TABLE OF CONTENTS

Introduction ---------- 1

General Objectives ---------- 2

Overview of the Arts ---------- 3

Unit I. Elements in the Arts
Objectives ---------- 6

The Elements of Art ---------- 7

The Elements of Literature ---------- 17

The Elements of Music ---------- 25

Unit II. The Arts as a Form of Spiritual Expression
Objectives ---------- 34

Art and Spiritual Expression ---------- 35

Literature and Spiritual Expression ---------- 41

Music and Spiritual Expression ---------- 47

Unit III. The Arts and Man's Surroundings
Objectives ---------- 54

Art and Man's Surroundings ---------- 55

Literature and Man's Surroundings ---------- 58

Music and Man's Surroundings ---------- 63

Unit IV. Innovative Movements in the Arts
Objectives ---------- 68

Art and Innovative Movements ---------- 69

Literature and Innovative Movements ---------- 74

Music and Innovative Movements ---------- 81

Unit V. The Twentieth Century
Objectives ---------- 92

Art in the Twentieth Century ---------- 93

Literature in the Twentieth Century ---------- 97

Music in the Twentieth Century ---------- 102

Evaluation ---------- 113
Creative Response Outline
Project Evaluation
Rating Scale for Creative Response

Summary Statement ---------- 115

Art Bibliography ---------- 116

Literature Bibliography ---------- 120

Music Bibliography ---------- 121

INTRODUCTION

The cultivation of the arts is an education of this kind, if our hands remain empty and our perception of form is unexercised, then in idleness and vacancy we revert to violence and crime. When there is no will to creation, the death instinct takes over and wills endless, gratiutous destruction.

Sir Herbert Read

GENERAL OBJECTIVES

1. In this class of "allied arts", a general course is offered which will provide opportunities to explore the whole field of art, music, drama, and literature, and make analytical comparisons of them.

2. To attempt to educate the "aesthetic" responses of the student in understandings of all the arts and how they correlate, and what they tell man about himself.

3. To attempt to direct and motivate student's opinion, value, likes and dislikes, so that they will choose wisely what they read, see, and hear.

4. The course will include periodic creative lab days in which students will be afforded the opportunity for individual exploratory research, ie., experimentation with video tapes, visuals, film making, recording and listening and reading.

5. The concern of the course is largely with the principles of the arts and their operation in the everyday world.

OVERVIEW OF THE ARTS

Objectives:

To expose the student to a non-verbal multi-media approach to the presentation and correlation of art, music, and literature.

To forecast the various movements and themes which will be discussed, in depth, within the course.

Periods and Movements	Music	Literature	Art
Romantic	Zaralhutra - R. Straus	Historical background: Zarathustra: Sun God	Liberty Leading the People of Paris - Delacroix
		Pretty Words - Elinor Wydie	The Gulf Stream - Homer
			Marilyn Monroe - DeKooning
Modern	The Association	Selections from: A Coney Island of the Mind - Ferlinghetti	The Great American Nude - Wesselman
			Campbell Soup - Warhol
			Cathedral - Hoffman
Romantic	Le Moldau - Smetana	The World is Too Much with Us - William Wordsworth	Woman I - DeKooning
			Morning Breakfast - Rossenquist
			Portrait of Maria Therese - Picasso

The 1950's	Jazz Pizzicato - Leroy Anderson Jazz Legalto - Leroy Anderson	To Paint the Portrait of a Bird - Jacques Prevert	Twittering Machine - Klee Broadway Boogie Woogie - Mondrian Woman Reading - Matisse
Romantic	Lohengrin, Act III - Wagner	The Splendor Falls - A. L. Tennyson	Fall of the Damned - Rubens Satan Devouring His Son - Goya The Colossus - Goya
Medieval	Gregorial chant	Psalm 104	Martyrdom of St. Sebastian - Foppa Baptism of Christ - Reni Flight into Egypt - Fra Angelico
Contemporary	Young Persons Guide to the Orchestra - Benjamin Britten	Exerpt from: Archy and Mehitabel - Don Marquis	Dated #8 - Pollock Simultanerty - Carra
Modern	Something - Beatles	How to go and Forget - Edwin Markham	Number 10 - Rothko Woman with Flowered Hat - Lichtenstein Cascade - Hoffman

Baroque	Overture - Lully	Historical background: Jean Baptiste Lully The Heifer, the Goat, and the Sheep, in Company with the Lion - Jean De La Fontaine	The Swing - Fragonard The Artist and His Family - Laryilliere Portrait of Charles Rousseau - Gainsborough
The 1940's	Rhapsody in Blue - George Gershwin	Historical background: George Gershwin	Two Figures - Picasso The Nostalgia - DiChirico Melancholia - Munch
Modern	Adagio for Strings - Samuel Barber	Who Loves the Rain - Francis Shaw	Supper - Caravaggio Madonna - DaVinci Christ at Gethsemane - El Greco
Modern	Her Magesty - The Beatles	Spring Song of a Super Blake - Louis Untermeyer	Painting - Bacon

Unit I: Elements in the Arts

In the study of "aesthetic" knowledge, one investigates the sensory world of men with the colors, lines, shapes, tones, and rhythms. In contrast to other disciplines which attempt, for the most part, to rule out the personal feelings of the observer in order to be objectively accurate, the arts thrive on such personal feelings. One's opinions, likes and dislikes, preferences and emotions are trained by providing facts and experiences on which they may be based.

Unit: The Elements of Art

Objectives: LINE

Familiarization with the basic components which comprise a composition.
To gain a sensitivity for the expressive qualities of line as well as the psychological implications.
To investigate line in past and present works of art.
To develop an awareness of line as it occurs within our environment.
To investigate the two dimensional and three dimensional qualities of line.

PROCEDURES:

Discussion of physical and psychological properties of line; compare and contrast:

1. Raphael's "Sistine Madonna" with Giorgiones "Castelfranco Madonna"
2. Fra Angelicos "Annunciation" with Martinis "Annunciation"
3. Fra Angelico's "Crucifixion" with Ruben's "Crucifixion"
4. Botticelli's "La Primavera" with Duccio's "Crucifixion"

Analysis of line in art works of past and present.

Line as it occurs in two dimensional and three dimensional work.

TEACHING MATERIALS:

Slides:
Art Through the Ages

Starry Night - Van Gogh
Sleeping Venis - Giorgione

Lamentation - Petrus Christus
Portrait of Giovanni Tornabuoni - Ghirlandaio
Portrait of Simonetta - Botticelli
Madonna del Sedia - Raphael
Abraham and Melchizedek - Rubens
St. Rosalie - Van Dyck
The Avenue - Hobbema
The Tiger Hunt - Delecroix
The Forces of a Street - Boccioni

	Nude Descending a Staircase - Duchamp Anxiety - Munch Bridge - Kline The Hunter - Wyeth
Linear Qualities within our Environment	Taliesin East - Wright Taliesin West - Wright Field Trips within the community
Perspective Shallow and deep perspective	Slides: Art Through the Ages Compare and contrast works of early: Renaissance (Giotto, Martini, with Leonardo, Michelangelo), The abstract Expressionists (DeKooning; Kline with the Impressionist landscape; artists Van Gogh, Gauguin, Sisley.) Films: New Ways of Seeing In Search of Myself Art in the Western World Time Enough to see a World Slide-Lecture (National Gallery of Art): Line, Plane, and Form in Pictorial Composition

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Compare the works of a recent artist such as Picasso, Matisse, or Gauguin, with the works of a traditional artist such as Raphael, Titian, or Rembrandt, for differences in the use of line.

2. Do a line analysis of an advertising layout in a magazine.

3. Execute several line drawings of natural and man-made forms, experimenting with a variety of line.

4. Create a space construction which emphasizes an interesting relationship of lines.

5. Do a photographic analysis of linear qualities as they occur within our environment.

Objectives: FORM

To gain a sensitivity for the myriads of forms both man-made and natural which surround us.
To develop an aesthetic sensitivity to significant form in art, both past and present.
To investigate two dimensional and three dimensional form.
To develop an awareness of the relationship of form to the whole composition as it relates to two dimensional and three dimensional art forms, ie., sculpture, graphics, painting, etc.
To investigate form as it relates to architecture.
To investigate negative and positive forms.

PROCEDURES:	TEACHING MATERIALS:
Form and Organization 1. Form - what it is and what it does	Slides: Art Through the Ages
2. Unity of forms within a composition	Young Woman with a Water Jug - Vermeer
3. Balance and contrast Symetry and assymetry	Egyptian Pyramids Assyrian Temples St. Jerome - El Greco Old Woman Cutting Her Nails - Rembrandt
4. Contrasts with Diagonals	Parable of the Blind - Bruegel Sleeping Venus - Giorgione Nude Descending a Staircase - Duchamp
4. Theme and Variation	American Gothic - Wood The Betrayal - Giotto The Entombment - Da Foligno Visitation - Di Matteo Conversion of St. Paul - Michelangelo Guitar and Flowers - Gris Composition-Red, Yellow Blue - Mondrian The Persistence of Memory - Dali Liberation of the Peons - Rivera Three Women - Leger

Natural and Man-Made Forms

Sound Slide Lecture: Art and Environment
Slide Lectures (National Gallery of Art):
Introduction to Understanding Art
700 Years of Art

Survey of Form and Organization
Two Dimensional

Slides:
Annunciation - Fra Angelico
Annunciation - Martini
Jan Arnolfini and Wife - Van Eyck
Sistine Madonna - Raphael
Castelfranco Madonna - Giorgione
Flight into Egypt - Giotto
Young Englishman - Titian
Mme. Cezanne - Cezanne
Creation of Adam - Michelangelo
Parable of the Blind - Bruegel
Sleeping Venus - Giorgione
Olympia - Manet
Nude Descending a Staircase - Duchamp
Marriage of Bacchus - Tintoretto
Young Woman - Vermeer
Bacchus and Ariadne - Titian
Circus - Toulouse Loutrec
The Thinker - Eakins
Old Woman Cutting Her Nails - Rembrandt
American Gothic - Wood

Three Dimensional

Architecture

Portrait of Oriel Ross - Epstein
Winged Bull with 5 Legs - Epstein
Nefertiti - Epstein
Two Forms - Moore
Reclining Figure - Moore
Bird in Space - Brancusi
Mercury - Bologna
David - Michelangelo
Laocoon Group - Michelangelo
Saltceller, Greek Horse - Cellini
Tomb of Guiliano - Michelangelo
Pieta - Michelangelo
Entombment - Michelangel Michelangelo
Slides: Le Corbusier
Mies Van Der Rohe
Frank Lloyd Wright
Louis Sullivan
Herb Fritz
Saarinen

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. A slide analysis of traditional form as contrasted with abstract form: two dimensional or three dimensional.

2. A study of architecture as an expressive form.

3. The creation of three dimensional form from objects in nature.

4. Create a three dimensional form, emphasizing an interesting relationship of both negative and positive space.

5. Compare and contrast several realistic drawings with abstract drawings inspired from objects in nature.

Objective: VALUE

To develop an awareness of the importance of values as they occur in nature and how this relates to its importance in various creative visual arts activities.
To investigate value as it relates to color and painting.
To observe how value was used in past works of art and relate that information to present works of art.

PROCEDURES:	TEACHING MATERIALS:
What is Value? Definition and Demonstration Value in color	Slides: Art Through the Ages Compare and contrast El Greco with Monet. Oriental landscapes Compare a Monet landscape with a Rembrandt portrait
Survey of value as it occurs in master works Sharp Contrasts Hazy or weak contrasts	Portrait of Doge Leonardo - Bellini Woman with a Flea - La Tour St. Joseph - La Tour St. Irene - La Tour St. Anthony - Zurburan Shooting Company - Rembrandt Simon in the Temple - Rembrandt Girl Asleep at a Table - Vermeer Artist at his Studio - Vermeer The Lacemaker - Vermeer Margoto Robs a Fat Purser - Goya The Birth of Venus - Redon
Value Contrasts in Nature	Photographs and reproductions of Nature Field Trips

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Try different ways of lighting a simple object in the classroom and notice the difference in total effect.

2. Compare a black and white reproduction of a painting with a colored reproduction of the same painting.

3. Show how different artists achieve a center of interest by means of highlights and shadows.

4. Create several drawings from nature experimenting with different degrees of value.

5. Execute several chiaro-scuro drawings on toned paper.

6. Create a series of photographs taken within the community which emphasize different degrees of value.

Objective: TEXTURE

To investigate the myriads of textures which surround us.
To investigate both simulated and actual texture and how they relate to two dimensional and three dimensional compositions.
To develop an awareness of texture as a constant source of interest in providing contrasting visual and sensory impact.

PROCEDURES:

What is Texture?
- Simulated Texture
- Actual Texture

Texture within our environment
- Rubbings from within a room and surrounding area

Texture in Drawings and Paintings

- Compare and contrast a still life by Chardin with a still life by Cezanne

TEACHING MATERIALS:

Slides: Art Through the Ages
St. Anthony - Sassetta
Yankee Ramp and His Sweetheart - Hals
Phillip IV - Velazquez

Compare: The Senate by Gropper with Christ mocked by the Soldiers by Roualt

Compare: Baronne Rigoley by Nattier with #8 by Pollock

Two Negroes - Rembrandt
Mad Woman - Gericault
The Sea - Courbet
Poplars at Giverny - Monet
Bathing in the Seine - Renoir
Self Portrait - Corinth
Family of Clowns - Roualt
Crucifixion - Chagall
That Which I Should Have Done I Did Not Do - Albright
Natives Return - Guston

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Create texture panels investigating a variety of surfaces, using clay or plaster.

2. Investigate the possibility of creating a sensory machine which emphasizes a variety of textural surfaces.

3. Develop a slide presentation which analyzes texture in past works.

4. Create a small painting which utilizes a variety of textural effects.

5. Using forms from nature, create a series of panels investigating a variety of surfaces.

Objective: COLOR

To develop an awareness of both the physical and psychological qualities of color.
To investigate the art of past and present in order to become familiar with changes as they occurred in both style and technique.

PROCEDURES:

TEACHING MATERIALS:

Slide Lectures (National Gallery of Art):
Color and Light in Painting

Five Techniques of Painting
Paintings of the Great Spanish Masters

Physical Properties

Value
Hue
Intensity

Demonstration with paints of how value, hue, and intensity can be altered with the addition or subtraction of a color.

Compare Matisse's reds with Cezanne's reds.

Psychological Properties

Mood
Emotional Impact

Filmstrip: Let's Look at a Painting
Encyclopedia Britannica
Slides: Art Through the Ages

Monochromatic color

Still Life: Heda
View of Toledo - El Greco
Madonna of the Rocks - Da Vinci

Polychromatic color

Seven Deadly Lives - Bosch
Peasant Dance - Bruegel
Surrender of Breda - Velazquez
The Last Supper - Da Vinci
St. Anne - Da Vinci
The Funeral of Phocion - Poussin
Embarkation of Queen of Sheba - Lorrain
Imaginary Landscape - Durand
The Boatman - Carra
Lofthus Kunsthalle - Schmidt-Rottluf
Le Bal Champetre - Dufy
Portrait with Green Stripe - Matisse
Orange and Yellow - Rothko

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Contrast Tintoretto's Last Supper with Raphael's Madonna of the Chair.

2. Experiment with value, hue, and intensity with a variety of colors.

3. Create a color chart in which you investigate the different tensions which exist between a variety of warm colors and cool colors.

4. Investigate the impact that color has on fashion design.

5. Create a multi-color print or painting.

6. Develop a mural directed toward a specific theme using a variety of painting techniques to develop the painting.

Unit: The Elements of Literature

Objectives: WORDS

To realize that the medium of literature is language.
To know language is composed of words that are combined into sentences in order to express ideas, emotions, or desires.
To realize we must know sound and sense or meaning to understand literature.
To understand new meanings or changes in meanings.
To understand word connotations.
To relate phrasing in literature to that in music and art.

PROCEDURES:	TEACHING MATERIALS:
Expression of ideas	
Creative expression	
Differences in languages	Hand-out: Clarence Day: Life With Father cutting, showing differences in French and English in Biblical translations. Transparencies: Quotes from various Bibles: King James Version, Smith and Goodspeed, James Moffatt
Changes in word order	
Emphasis by use of incomplete sentences.	"here's a little mouse" - E. E. Cummings
Phrasing in literature can be compared to that in music.	
Phrases are similar, often parallel in structure, and make frequent use of cadence.	Transparency: "My Heart Leaps Up When I Behold A Rainbow in the Sky" - Wordsworth

Objectives: TONE--ELEMENTS OF SOUND

To consider elements of sound in prose and poetry by examining tone, color, and rhythm.
To relate these findings to music and art, particularly relating rhythm and meter in poetry to rhythm and time in music.

PROCEDURES:	TEACHING MATERIALS:
Sound is divided into rhythm and tone color, a term borrowed from music, because the writer gets different effects by the sounds of words and letters that the musician gets with the use of instruments.	
Effects of tone color depend on repitition--words, sentences, phrases, or of single sounds.	Transparencies: Paul's First Epistle to the Corinthians. (repeats 'charity') "The Congo" - Vachel Lindsay From Much Ado About Nothing - Shakespeare (Sigh no more, ladies...) "Break, break, break" - Tennyson (examples of assonance and consonance)
Meter - The relation of rhythm and meter in poetry is exactly the same as that between rhythm and time in music. Meter and time are absolutely regular.	
Poems or melodies that follow exact time or meter may become dull and mechanical.	Mark Antony's speech about Julius Caesar - Shakespeare (with meter markings)
The author's particular use of language is one of the things that helps determine the tone of the story. That is, the writer will create a special tone through his choice of certain kinds of words and phrases.	

Objectives: IMAGERY

To relate that meaning, or connotation, is but a step to the imagery of literature. (relate the element of words)
To understand that the sound of words, as with TONE, is important in making total sense: tone color, repetition, assonance, consonance, rhyme, rhythm, meter.
To understand and review general literary terms such as: imagery, allusion, simile, metaphor, etc.

PROCEDURES:	TEACHING MATERIALS:
Relate imagery to texture in art, and harmony in music.	
Figures of Speech.	
Words are symbols and as symbols have no meaning in themselves. Their only meaning is given them by convention.	Transparencies: "She Was a Phantom of Delight" - Wordsworth "The Eagle" - Tennyson Illustrations of terms: Alliteration Hyperbole Metaphor and simile Analogy Onomotopoeia Personification Irony Metonomy Allusion Pun Oxymoron Epigram
Meaning and connotation are but a step to the imagery of literature. An image is a mental duplication of a sense impression.	"The Eve of St. Agnes" - John Keats Illustrations of the kinds of images: Sight, Sound, Motion, Touch, Heat and Cold (thermal), Taste (gustatory), Smell (olfactory).

Writers use more visual than auditory images and the average person also receives auditory images more readily than motor images.

Hand-out, illustrating the use of written images, e.g. "Ode to a Nightingale" - Keats

Objectives: UNITY AND VARIETY

To begin to recognize why literature which has color, unity and variety, is more interesting than that which contains none.
To notice comedy and satire in writings.
To review verse forms, and specific terms used in poetry.

PROCEDURES:

Literature, as all the arts, has no room for surplus baggage. Every detail is necessary, every incident important, every allusion or figure of speech is needed for the effect of the whole.

TEACHING MATERIALS:

Transparencies:
Elements of Fiction: (3 M)
Physical Environment
Social Environment
Cultural Environment
Plot
Man Versus Himself
Man Versus Nature
Man Versus Man
Man Versus God
Antagonist
Protagonist
Theme
Philosophy
Idealism
Naturalism
Romanticism
Classicism
Realism
Style
Point of View
Symbolism

Use of comedy for variety, and use of comedy to appeal to the intelle t - perception of the individual is needed to recognize the difference between the normal and the actual.

Hand-out:

Use of Satire--satire aims, or pretends to aim at improvement.

Synopsis of Gulliver's Travels, by Swift, which satirizes the littleness of men.

Satire (continued)

Elements of Satire:
(Transparencies--3 M)
The Purpose of Satire
Comparison of Comedy, Tragedy, Satire
Wit as a Weapon
Vehicles for Satire
Historical Background of Satire
Classifying Satire
Writers of Satire
Targets of Satire
Examples of Satire

Hand-out: (includes)
Line Length terms
Couplet, triplet, quatrain

Ballad meter: e.g. "Lucy" - Wordsworth

Sonnet: e.g. "The World is too Much With Us"

"Sonnet 116" - Shakespeare

Blank verse: e.g. "Birches" - Robert Frost

Objectives: FORMS of Literature

To review the forms of literature: fiction--short stories, novels; non-fiction--letters and chronicles, biography, autobiography, travel and essays; legends and fables; narrative, lyric and dramatic poetry; drama.

To review briefly these elements in fiction: realism and romanticism naturalism and local color.
To review elements emphasized in short stories and novels: Plot, character, theme, setting.
To study the beginnings of drama.
To try to show that reading can be enjoyable and rewarding if we know what to look for, in either poetry or prose.

PROCEDURES:

In preceding elements, we discussed various types of literature, and forms. These will be reviewed, and a number of additional poetry forms will be introduced. Novels and short stories have been analyzed.

Drama differs from other forms of narrative, not in content or organization but manner of presentation. All information is conveyed through dialogue, costume, stage set, movements and gestures of the actors.

Define Classic, Romantic, and Social Drama.

TEACHING MATERIALS

Transparencies:
"My Heart Leaps Up When I Behold" - William Wordsworth (to indicate form and rhyme scheme).

Recordings:
The First Stage (Box L)
Beginnings of Drama--6 Medieval Mystery plays, forming a "mystery cycle" (3 Old Testament and 3 New) Begins with the Creation and ends with Christ's Ascension.

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

WORDS (Line)

1. Read and analyze E. E. Cummings "here's a little mouse" and other poetry of E. E. Cummings.

2. Seek out any poetry or prose which puts unusual words to work.

3. Selections from Spoon River Anthology illustrate use of unusual line and words.

4. Read selections from Archy and Mehitibel, showing unusual use of words, line, punctuation, etc.

5. Listen to record: The Anatomy of Language--Lesson X
People and Things: Descriptive Terms

SOUND (Tone Quality)

1. Listen to recording of Poe's "The Bells" and other poems of Poe.

2. Listen to "The Wail of Archy", from Archy and Mehitibel.

IMAGERY (Texture)

1. Write poems using figures of speech--metaphor, simile, imagery.

2. Find poems and stories by Edgar Allen Poe which make use of imagery and other figures of speech--include repetition.

3. Read and analyze Keats: "Eve of St. Agnes"

4. Read and analyze Keats: "Ode to a Nightingale"

5. Read and analyze Coleridge: "Rime of the Ancient Mariner"

6. Listen to record: Anatomy of a Language--Lesson XIII--"How to Write an Effective Composition"

UNITY AND VARIETY (Color)

1. Investigate the differences between comedy and tragedy.

2. Find examples of good use of satire--you may find many in Gulliver's Travels, as suggested previously.

3. Look up the history of Spoonerisms and malapropisms.

4. Write some puns and some parodies.

FORM

1. Illustrate a form of literature by original writing--a play, poem, short story.

2. Present a short play, or a cutting from a play.

3. Suggested list of Recordings for illustration of Form:

Essay: "The Coming Ice-Age" - Betty Friedan
"Circus at Dawn" - Thomas Wolfe

Poetry:
Narrative poem
"Danny Deever" - Rudyard Kipling
"Erl-King" - Goethe
"La Bell Dame Sans Merci" - Keats

Lyric poem

"Sonnet in Chillon" - Byron
"Ode on Solitude" - Pope
"The Spring and the Fall" - Millay
"i am a little Church" - E. E. Cummings
"I Have a Rendezvous with Death" - Alan Seeger

Dramatic poem

"Death of the Hired Man" - Robert Frost
"The Laboratory" - Robert Browning

Novel:

The Great Gatsby - F. Scott Fitzgerald
A Tale of Two Cities - Charles Dickens
Lost Horizon - James Hilton
The Snow Goose - Paul Gallico
The Count of Monte Cristo - Alexandre Dumas

Short Story:

"Four and Twenty Blackbirds" - Agatha Christie (plot)
"The Open Window" - Saki (tone)
"A Slander" - Chekov (tone)
"A Cask of Amantillado" - Poe (setting)
"The Duke's Children" - F. O'Conner (character)
"The Bishop's Candlesticks" - Victor Hugo (theme)
"By the Waters of Babylon" - S. V. Benet (total effect)

Epic: (listen to recordings or read about them in Masterplots)

The Odyssey
The Iliad
Beowulf
Song of Roland
El Cid
Nibelungenlied

Music

Unit: The Elements of Music

Objectives: RHYTHM

To explain the concepts of rhythm.
To show how time is organized for musical purposes.
To establish an understanding of rhythm and meter through listening to selections which exemplify each of these.
To show how the composer achieves a dimension in time comparable to what a painter, sculptor, and architect achieves in space.
To make the students aware that rhythm is the fundamental element of music which binds the other elements together.

PROCEDURES:

TEACHING MATERIALS:

Rhythm is the oldest element, used for earliest communication, religious ceremonies, etc.

Rhythm represents the regular pulsations in music (clap hands to indicate the strong and weak beats in music.)

Rhythm is the "heart-beat" of music (respond physically to rhythm through counting, beating time, conducting, etc.)

Rhythm is closely related to bodily movement (respond to rhythm as it affects the mood and character of music).

Rhythm Terms:
- meter
- measure
- syncopation
- duple meter
- triple meter
- accent
- duration

Variety in rhythm:

- $\frac{2}{4}$ meter

"Thunder and Lightning Polka" - J. Strauss

$\frac{3}{4}$ meter	"March Militaire" - F. Schubert
$\frac{4}{4}$ meter	"Hallelujah Chorus" (Handout sheet) - G. F. Handel
$\frac{6}{8}$ meter	Sheherazade - Rimsky-Korsakov Peer Gynt Suite, "Morning" - E. Grieg
$\frac{7}{8}$ meter	"Septuor from Antares" - S. Kenton

Objectives: MELODY

To make the students aware of melody as one of the main elements of music.

To show the main characteristics of melodic movement and establish an understanding of it through listening to selections which illustrate these characteristics:

ascending and descending melodic line
scalewise movement and skipwise movement
small or large skips
slow or fast
soft or loud

To show that melody is usually thought of as the basis of a musical composition and that it is the musical idea around which a composition is constructed.

PROCEDURES:

TEACHING MATERIALS:

Melody is that element of music which makes the widest and most direct appeal.

Melody is a series of consecutive tones usually varying in pitch and duration. The tones of a melody form a complete musical idea.

Melody has many different moods:

up and down movement	"The Flight of the Bumble Bee" - Rimsky-Korsakov Prelude to the Afternoon of a Faun - Debussy
scalewise movement	(same as above), plus The Moldau (trans. 27-28) - Smetana
skipwise movement	"Mercury" from The Planets (handout sheet) - Holst
lively and loud	El Salon Mexico (introduction) - Copland
sad and slow	The Bells Op. 35 - Rachmaninoff. Symphony Number 5, Second Movement - Dvorak.
fanfare, big, powerful	Thus Spake Zarathustra - Strauss
lively, vigorous	"Gallop" from The Comedians - Kabalevsky
Phrase - The smallest structural unit in music. It is comparable to the sentence in prose.	"There Shall a Star Come Out Of Jacob" - Mendelssohn
Cadence - A design consisting of harmonic, rhythmic, and melodic elements which produce the effect of temporary or permanent completion.	"Break Forth O Beauteous Heavenly Light" - Bach Chorale

Objectives: HARMONY

To make the students aware of the harmonic background of melody, particularly in regard to:

consonant harmony
dissonant harmony
monophonic texture
homophonic texture
polyphonic texture

To establish initially an understanding of harmony through listening to excerpts of pieces which illustrate the qualities of monophonic, homophonic, and polyphonic harmony.

PROCEDURES:	TEACHING MATERIALS:
Harmony is the art of combining tones. The simultaneous playing of a combination of tones, as distinguished from the consecutive playing of tones in a melody.	
Melody is a HORIZONTAL movement	
Harmony is a VERTICAL movement	
Variety in Harmony	
Monophonic texture: one line only, a melody but no harmony or accompaniment.	"Alleluia", - Gregorian Chant - Number 2 from Masterpieces before 1750 (Trans. 17-19) Prelude to the Afternoon of a Faun (Trans. 22) - Debussy
Homophonic texture: a single melody line accompanied by chords (hymns, anthems, etc.)	Three Gympoedies - Satie (Handout) "Hedge Roses"- Schubert Xerxes --"Largo" - Handel
Polyphonic texture: use of two or more melodies of more or less equal prominence.	Little Fugue in G (Trans. 29) - Bach "Jesus Said to the Blind Man" (Handout) - Vulpius "Fugue", Young Person's Guide to the Orchestra - Britten
Dissonant Harmony: a combination of tones which produce a quality of unrest or tension.	The Rite of Spring, "Sacrificial Dance" (handout) - Stravinsky
Consonant Harmony: a combination of tones which produce a quality of repose or relaxation.	"O Lamb of God" (handout) - Eccard

Objectives: TEMPO and DYNAMICS

To introduce the concepts of tempo and dynamics.
To become familiar with the important terms relating to these.
To understand tempo and dynamics in terms of their effect on music.

PROCEDURES:	TEACHING MATERIALS:
Tempo refers to the speed of music. Music may move at a fast, moderate, or slow speed, and in varying degrees among these.	
Tempo terms:	
Presto - very fast	"Gallop" The Comedians - Kabalevsky
Allegro - fast	"The Typewriter Song" - Anderson
Vivace - lively Moderato - moderate speed	El Salon Mexico - Copland Midsummer Night's Dream "Nocturne" - Mendelssohn
Andante - moderately slow	Grand Canyon Suite "Sunset - Grofe
Adagio - slower than andante Lento - slow	Adagio For Strings - Barber The Bells, Op. 35 - Rachmaninoff
Largo - very slow	Symphony Number 5, Second Movement - Dvorak
accelerando - gradually increase tempo	"The Waltzing Cat" - Anderson
ritardando - gradually decrease tempo	Overture 1812 - Tchaikovsky
Dynamics are one of the properties of tone and includes all degrees of loudness and softness and the processes involved in changing from one to the other.	e.g. - Fetes - Debussy Symphony 94 "Surprise" 2nd movement - Haydn Bolero - Ravel Lohengrin, Prelude Act I - Wagner Overture 1812 - Tchaikovsky Belshazzar's Feast - Walton

Dynamic terms:

pianissimo pp - very soft
piano p - soft
mezzo piano mp - medium soft
mezzo forte mf - medium loud
forte f - loud
fortissimo ff - very loud
crescendo - gradually louder
descrendo - gradually softer
diminuendo dim. - gradually softer

Objectives: TIMBRE and TONE COLOR

To introduce the concepts of timbre and tone color.
To bring about an awareness of different instruments and voices and their individual tonal characteristics.
To gain a better understanding of the composers expressive purpose in using any instrument or combination of instruments.

PROCEDURES:

TEACHING MATERIALS:

Timbre is the quality of tone. All musical tone has quality. Timbre is the property which enables one to distinguish one instrument from another.

Timbre terms:

mellow tone
strident tone
reedy tone
vibrato tone
straight tone

Variety in timbre: individual timbre of the instruments of the orchestra.

Young Person's Guide to the Orchestra - Britten filmstrip (Tns. 10, 11, 12; 13, 14; 3, 4, 5, 6; 7, 8, 9)

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

Discussion:

1. If you were a composer, what type of melody would you use for the following: A polka. A lament. A triumphal march. A war dance. A love song.

2. How does rhythm manifest itself in poetry, painting, architecture, dance?

3. Name three ways in which a composer may build a climax.

Listening:

1. Listen to eight additional selections and analyze them in the following manner:

   Characteristics of rhythm: (steady) (syncopated)

   Characteristics of melody: (lively, gay) (gentle, lyrical)

   Does the melody move (scalewise) or (stepwise)?

   Characteristics of harmony: (monophonic) (homophonic) (polyphonic)

   Is the harmony (consonant) or (dissonant)?

   Characteristics of dynamics: (very soft) (soft) (loud) (very loud)

   Characteristics of timbre: (brilliant) (mellow) (moderate)

2. Additional recordings:

   RHYTHM

   Strong:

   Bach. Brandenburg Concerto Number 5 in D Major: I, III.
   Morley. "Now Is the Month of Maying"

   Weak:

   Victoria. "O Magnum Mysterium"
   Wagner. Tristan and Isolde: "Prelude to Act I"

Regular patterns:

Chopin. "Preludes, Op. 28: Number 1 in C Major; Number 4 in E Minor; Number 7 in A Major"
Franck. Symphony in D Minor: II

Irregular patterns:

Copland. Music for the Theatre: I; II.
Gershwin. "Preludes" (3, piano)

MELODY

Range: Wide

Beethoven. Symphony Number 5 in C Minor: III; first theme
Strauss, R. Ein Heldenleben: first theme

Range: Narrow

Gregorian Chant. Antiphon: "Miserere"
Sibelius. Finlandia: main theme

Length:

Strauss, R. Till Eulenspiegel: theme of Till (short)
Mozart. Overture: Marriage of Figaro (long)

HARMONY

Consonant:

Morely. "Now Is the Month of Maying"
Palestrina. Missa Brevis: "Kyrie"

Dissonant:

Copland. Music for the Theatre: Orchestra
Bartok. Quartet Number 5

Chromatic:

Bach. Mass in B Minor: second "Kyrie" "Crucifixus"
Franck. Symphonic Variations

TEMPO

Comparison of tempos:

Mozart. Don Giovanni: Overture
Mozart. Symphony Number 40: I, II, III, IV.
Honegger. "Pacific 231"
Rossini. The Barber of Seville: Overture, final section

DYNAMICS

Comparison of dynamics:

Beethoven. Sonata Number 21 in C Major "Waldstein"
Saint-Saens. Dance Macabre
Schubert. Die Winterreise: Number 1 ("Good Night"); Number 5 ("The Linden Tree")

TEXTURE

Comparison of texture:

Albeniz. Tango in D Major (piano)
Bach. Cantata Number 140: Wachet auf ruft uns die Stimme: (chorale, tenors in unison)
Chavez. Sinfonia India (orchestra): first theme
Handel. Messiah: "I know that my Redeemer liveth" (Soprano);
"He Shall Feed His Flock" (Soprano and Alto);
"Thou Shalt Break Them With a Rod of Iron" (Tenor);
"Why do the nations so furiously rage together" (Bass)
Saint-Saens. Carnival of the Animals

Readings:

Copland - What To Listen For In Music. pp 31-67
Machlis - Music: Adventures In Listening. pp 7-22
Machlis - The Enjoyment of Music. pp 14-65
Howell - Adventures in Music. pp 1-6

Unit II: The Arts as a Form of Spiritual Expression

The arts have served man's religious needs and thoughts from the earliest times. Some of the world's greatest music, like some of its greatest painting, architecture, and literature, has a religious purpose and can be enjoyed for its artistic significance as well as for its religious import. More specifically, the student will be exposed to the influences that religious and secular forms of spiritual expression have upon the arts.

Art

Unit: The Arts as a Form of Spiritual Expression

Objectives:

To develop an awareness of the role the visual arts played in the creation of both religious and non-religious (mythology)
To see the relationship of the role the visual arts played in early christianity as compared to contemporary religious views.
To investigate architecture as a religious art form.
To investigate the differing views which artists have had toward christianity through painting, graphics, sculpture, etc.

PROCEDURES:

Introduction and Overview
The Artist and the Church

A Survey of Contrasting views of religious figures and symbols. Discuss religious impact of work as well as the work itself.

TEACHING MATERIALS:

Guest Speaker - The Arts and Religion.

Slides: Art Through the Ages
Cathedral of Notre Dame
Cologne Cathedral
Notre Dame of Laon
Bourges Cathedral
Chartres Cathedral
Adoration of the Magi - Ghirlandaio
Madonna and Child - Massacio
Madonna and Child - Fra Lippi
Adoration of Shepherds - M. Schongover
Madonna of the Rocks - Da Vinci
Madonna Enthroned with Saints - Da Garofolo
Miracle of the Loaves and Fishes - Tintoretto
Creation of Adam - Michelangelo
Madonna of the Rosary - Caravaggio

	The Incredulity of St. Thomas - Sebastian de Artega
	The Good Samaritan - Fetti
	Christ at Emmans - Caravaggio
	Baptism of Christ - Renoir
	Pentecost - El Greco
	Holy Family - Murillo
	St. Francis - Zurburan
	St. Anthony - Zurburan
	Shepherdess Tending Her Flock - Millet
	The Gleamers - Millet
	Filmstrips (National Gallery of Art):
	The Christmas Story
	The Easter Story
	Film (McGraw Hill):
	Greek Sculpture
The Works of Michelangelo	Film: The Titan (McGraw Hill)
Sistine Ceiling	Filmstrip: Encyclopedia Britannica,"The Sistine Ceiling"
The Last Judgement	Slides: Art Through the Ages
Creation and Death	Slides: Art Through the Ages
	Byzantine Period - Crucifixion and Dividing of Christs' Garments
	Byzantine Period - Deposition
	Gothic Period - Needlework (Cloth used during Mass)
	Death of St. Francis - Giotto
	Crucifixion with Saints - Duccio
	Agony - Mantegna
	Entombment - Da Foligno
	Crucifixion - Fra Angelico
	Lamentation - Petrus Christús
	Martyrdom of St. Sebastian - Foppa
	Sacrifice of Abraham - Del Sarto

Judgement of Solomon - Romano
Flemish Artists
The Descent - Van der Weyden
Crucifixion - Unknown
Martyrdom of St. Barbara - Cranach
Lamentation - Van der Goes
The Taking of Christ - Bouts
Last Judgement - Lochner
Martyrdom of 10,000 Christians - Durer
Mannerists
Deposition - Caravaggio
Crucifixion Detail - El Greco
Christ at Gethsemane - El Greco
Martyrdom of St. Bartholomew - Ribera
Martyrdom of St. Agatha - Tepolo
Crucifixion - Rubens
Descent - Rubens
Fall of the Damned - Rubens
Yellow Christ - Gauguin
Spirit of the Dead - Gauguin
Island of the Dead - Boecklin
Christ Destroys His Cross - Orozco
Madonna - Munch
Pentecost - Nolde
Christ Mocked - Roualt
Crucifixion - Chagall

Architecture as a Religious Art Form
Philosophy governing Christian architecture

Types of Architecture
Organic
International

Overview of the development of architecture as a religious art form

Notre Dame Du Hout - Ronchamp
The Great Stupa - Sanchi
Chaitya, Cave 26 - Ajanta
Ise Shrine

Temple of Amen - Luxor
Parthenon
Chicken Itza - Mexico
Chartres Cathedral
Hagia Sophia
St. Peters, Rome
St. Pauls, London
Chapen Air Force Academy

Principles Governing Christian Architecture Today

Guest Speaker - Architect

Mythology

Greek
Roman

Slides: Art Through the Ages
Birth of Venus - Boticelli
Bacchus and Ariadne - Titian
Laocoon Group
Hermes and Dionysus
Orpheus and Eurydice
Mercury - Bologna
The Fall of Icarus - Bruegel

Other Art Forms to Examine

Painting
Head of Christ - Roualt
Crucifixion - Grunewald
Crucifixion - Cima
Bodhisattva
Padmaponi Cave I
Ajanta
Dainishi Nyorai - Kyoto
Symbol of St. Mark - Echternach Gospels
Annunciation Wind - Chartres
Madonna with Chancellor Rolin - Van Eyck
Lamentation - Giotto
Resurection of Christ - El Greco

Sculpture
Pieta - Michelangelo
Nyoirik Kwannon - Osaka
Standing Budha, from Mathur Mathura
Baovole ancestor figure - Ivory Coast
Apollo, Olympia

Christ Enthroned -
Moissac
Le Beau Dieu - Amiens
Ecstasy of St. Theresa,
Rome

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

The following topics are areas that might be considered for investigation and research:

Signs and symbols in Christian Art.
The Development of liturgical vessels.
The Development of vestments.
Differing attitudes about the visual image of Christ and the Saints.
The role of architecture as a means of spiritual expression.
The Crucifixion and Descent from the Cross. . . the varied approaches.
Differing attitudes about the depiction of nudity in Christian art.
What are the differing modes of expression concerning the Birth of Venus?
How has Greek and Roman mythology influenced the 20th Century artist?
An analysis of the Laocoon Group.
Variations of the cross.
Manuscript illustration.
What role did the art of lettering play in Christian art?
The evolution of the decorative sarcophogus.
The Temptation and Expulsion of Adam and Eve.
The Birth of Christ.
The Annunciation.
The Scouraging and suffering of Christ.
An analysis of the Sistine Ceiling.
The legends and lives of the saints.
The Trojan Horse and its varied interpretations.
The evolution of the stained glass window.
Best known stories from the Bible:
- Murder of Cain and Abel
- The Sacrifice of Isaac
- David and Goliath
- Samson
- Birth of St. John
- Baptism of Christ
- Peter Walking on the Sea
- Prodigal Son

The Pieta and its varied interprestations.
What role did mosaics have in Christian art?
A Comparison of Greek and Roman interpretations of the gods and goddesses.
Varied interpretations of "The Last Supper"
Islamic representations of religious art.
Christianity in modern art.
Pagan themes in religious art.
An analysis of religious symbols in:
- African art
- Indian art
- Japanese art

19th and 20th Century saints.

Literature

Unit: The Arts as a Form of Spiritual Expression

Objectives:

To illustrate how man, through literature and related arts, has expressed himself in a spiritual way.
To illustrate through writings the spiritual beliefs of religions other than Christian.
To show that spiritual meanings may be similar though coming from different cultures.
To note various attitudes toward life and death.
To note specific works, written for the purpose of uplifting man's spirit.

PROCEDURES:	TEACHING MATERIALS:
The unseen is just as real as the seen.	
Reality is more than it appears to be.	
Both the arts and religion reach for an ideal.	
The ideal is more than the reality in religion.	
Both religion and the arts derive force and drive from man's belief in a higher order.	
Both religion and the arts reflect the culture in which they are growing.	
We are what we are because of Christian and Jewish background.	
They gave us our implicit belief in the idea of progress; also, that the world is valuable and worthwhile to control.	
Genesis was not the work of an individual.	Transparencies: Explanation of Pentateuch

Explanation of the Bible translations, to show how language and literary style have changed over the last 500 years.

Transparencies:

Translations of the 23rd Psalm.

As the Hebrew thought influenced the Western world, so that of the Greeks was a large influence.

Perhaps the noblest Greek is Socrates; but he was an ethical genius, not a religious one. No thundering Old Testament prophet, for example, fired with divine inspiration, would have used Socrates' rational steps in arriving at a definition of virtue.

Filmstrip and record, Classical Mythology--Gods of Olympus

The earliest surviving works of Greek literature are Homer's two epics.

Chart: Greek and Roman gods.

Homer's epics romanticize heroic, powerful men, whose exploits and sufferings are the direct concern of the gods. They also represent a step forward in Greek religious beliefs.

Filmstrip and record:

The Iliad
The Odyssey

Following are beliefs and philosophies of ancient peoples, other than Christian and Jewish.

Transparencies:

Horace (65-8 B.C.)
Marcus Martials (40-104 A.D.)
T'ao Chi'en (372-427)
Carphyllides
Semonides (Late 7th Century)
Early Japanese Fable

Miracle Plays were based on sacred history or on legends of the saints.

Everyman, author unknown, is a moral allegory, with principal characters: God, Death, Everyman, and Good-Deeds. It is one of the few morality plays to survive.

Filmstrip and recording: Everyman

Miracle Plays were written to teach a lesson. The characters are personified abstractions of virtue and vice. These short plays were adapted to moral teaching for the masses, as the medieval church services were conducted largely in Latin.

Later writings reflect, more, the Christian teachings.

Recording:

The First Stage--Box M
10 English plays from the 15th and early 16th Century.

Transparencies:

John Milton (capsule of life)
Paradise Lost (Of Man's first disobedience...)
"The Sky is Just Beyond the Roof" - Baudelaire
"We Never Know How High We Are" - Emily Dickenson
"Discovery" - Toyohiko Kagawa (modern Japanese)
"On a Cat, Ageing" - Alexander Gray

Man's spiritual beliefs were gravely tested during the plague years in the Renaissance.

Boccaccio describes some of the misery which tested the spiritual endurance of man.

Handout:
Selection from The Decameron - Giovanni Boccaccio

Martin Luther, who split from the Roman Church to establish a national German church, also translated the Bible into the German vernacular and wrote hymns to enrich his reformed worship, in which Latin was replaced by the German language.

Handout:

A Mighty Fortress Is Our God - Martin Luther

In 1665, another Plague Year tested the spiritual strength of man.

Men had to decide whether or not to desert their homes and businesses in the city and take refuge in the country. Daniel Defoe writes a fictional report of such a man, and how he took consolation in the Bible --"Surely He shall deliver thee from the noisome pestilence"--and chose to stay.

Handout:

"A Journal of the Plague Year" - Daniel Defoe

Poetry to the glory of God, and the beauty in man's soul was a favorite subject of English poets.

The greatest poetry of Tennyson is found in his personal lyrics. Troubled by questions that scientific skepticism was raising about man and God, Tennyson wrote lyrics which show a passion for the past and which give voice to a formless, nameless feeling of sadness for something that is lost forever.

Handout:

"The Splendor Falls"

"Crossing the Bar" - Alfred Lord Tennyson

Robert Browning had little faith in the intellect, and he felt that love--divine and human--is the prime motivating force in the world.

Handout:

"Prospice" - Robert Browning

The Christian tenets and beliefs prevail, and the power of God is omnipotent.

Handout:

"The Destruction of Sennacherib" "Ozymandias" - Shelley

Poets dwelt on the temporal nature of man.

"When I Have Fears That I May Cease To Be" - John Keats

"Bright Star! Would I Were Steadfast As Thou Art" - John Keats

Heine was perhaps the greatest lyricist to write in the German language since Goethe. He presents another spiritual attitude.

Handout:

"I Called the Devil and he Came" - Heinrich Heine

Daudet attempted to show not only external events but the internal ones as well, for he held great reverence for the inner spirit of the individual. Daudet always sought for the truth, but his realism is tinged with a poetry and fantasy.	Handout: "The Death of the Dauphin" - Alphonse Daudet
Kafka tries to find the grace of God so that he can fulfill his life, but his path is beset with the confusion of the modern world.	Handout: The Castle (resume) - Franz Kafka
Over the course of his life, Pirandello became increasingly introspective and concerned with death, old age, and insanity. Behind the mirage that was his life, Pirandello tried to reveal the nature of the real world.	Handout: "The Cat, A Goldfinch, and Some Stars" - Luigi Pirandello

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Investigate the various myths about The Creation: Germanic, Icelandic, Norse, etc., and give an oral or written report. Implement with slides and original drawings. For example, one myth says the world rests on the back of a turtle, and this could be one of your illustrations.

2. Study of Bibles: Explore all the versions of the Bible that you can find, or find written about, and report on them.

3. You may be interested in doing a more detailed report on your own Bible. This presentation could also be implemented with slides, original drawings and suitable background music.

4. Make a study of philosophies of death in ancient and modern times.

5. Write your own detailed explanation of the meaning of "I Called the Devil and he Came" by Heinrich Heine.

6. Use the filmstrips in the library to investigate: Hinduism, Buddhism, Confucianism and Taoism, Judaism, and Islam.

7. Investigate and report on the treatment of God versus Satan, as used in:

   Faust: Gounod
   Marlowe
   Goethe
   "The Devil and Tom Walker" - Washington Irving
   "The Devil and Daniel Webster" - Stephen Vincent Benet

8. Report on the use of religion in Drama, e.g.:

   Miracle Plays of the Middle Ages
   JB (A Modern play based on the Book of Job)

9. Relate Requiems and Masses to spiritual writings and attitudes of death, for example:

   Shelley - "The Destruction of Sennacherib"
   Boccaccio - from The Decameron "The Plague in Florence"
   Daniel Defoe - from the Journal "A Journal of the Plague Year"

Music

Unit: The Arts as a Means of Spiritual Expression

Objectives:

To establish a background of religious music which will serve as a point of departure for additional study in this unit.
To introduce the students to a variety of sacred music.

PROCEDURES: TEACHING MATERIALS:

Historical Background

Music is a social art; consequently its history cannot be written without mentioning its social uses.

Early Hebrew and Egyptian Churches- The Congregation was passive during the service. The liturgy and music were performed by the Priesthood. The music consisted of plainsongs, chants, etc.

When the social function of music changes, a change may also be expected in the music.

In early Christian worship, the congregations took an active part in the music portion of the service (no instrumental service).

There are two main categories of religious music: (1) Liturgical Music, which is composed for a specific function in the church ceremony, and (2) Non-Liturgical Music, which is composed more for concert purposes than for performance in the church even though it is of a serious religious nature.

Liturgical Music - the purpose of liturgical music is to create or enhance attitudes of worship.

Plainsong: represents the greatest body of liturgical melody. It is monophonic, non-metric, modal, rhythmically free, and sung in Latin.

Antiphon: "Laus Deo Patri"
Alleluia: "Vidimus stellam"
Sequence: "Victimae Paschali"
Parallel Organum: "Rex Caeli, Domine"
Free Organum: "Agnus Dei"

Chorale: another great body of religious melody. Originated during the Lutheran Reformation (16th century). Differs from Plainsong in that: chorales are more often harmonized and accompanied, more major and minor than modal, and are sung in the vernacular language instead of Latin.

Bach - St. Matthew Passion "The Sorrows Thou Art Bearing"
"O Man, Bewail Thy Grevious Sin"

Mass: the Catholic liturgical Mass consists of two main divisions:

e.g. - Roman Catholic Missal

The Ordinary: the Latin text of which remains the same in all services. The Ordinary consists of five sections: Kyrie
Gloria
Credo
Sanctus
Agnus Dei

These parts are usually sung in monophonic plainsong or else in polyphonic settings.

The Proper: varies from Sunday to Sunday. The Proper consists of five sections:
Introit
Graduale
Alleluia
Offertorium
Communio

These parts are sung in plainsong or else in polyphonic settings called

These parts are sung in plainsong or else in polyphonic settings called motets.

Requiem Mass: a special kind of Mass. It is similar in construction to the Ordinary of the Mass, except that the Gloria and Credo are omitted and a section called Dies Irae is added.	e.g. - Roman Catholic Missal
Motet: a liturgical form extensively employed in the Renaissance. The Renaissance motet not only represents a perfection of contrapuntal technique in a cappella style, but also constitutes the perfect vehicle for religious contemplation; impersonal in style, yet deeply expressive of spiritual ideas.	Byrd - "Ergo Sum Panis Vivus" Depres - "Ave Maria" Lasso - "Tristis Est Anima Mea"
Church Cantata: the liturgical cantata is to Protestant music what the Mass and Motet are to Catholic music. It is a later form which flourished in the Baroque Era. It is composed for voices and instruments. It may include recitatives, arias, duets, and choral pieces, and often makes use of chorale melody. It is comparable to Opera and Oratorio, but it is shorter than either of these, and is more reflective than narrative.	Bach - Christ Lag In Todesbanden Cantata Number 140
Anthem: the principle liturgical form in the Anglican Church and in other Protestant denominations. It employs a chorus with English text and usually with organ accompaniment. It may also use solo singers.	e.g. - "Now The Day Is Over" "Oh Worship the King" "My Faith Looks Up to Thee"

Nonliturgical Music - music which is composed more for concert purposes.

Oratorio: a religious dramatic work which employs operatic forms but is performed without staging, costuming, or scenery. It includes arias, recitatives, solo ensembles, chorus, and orchestra. The story, usually Biblical, is told by a narrator in recitative style. The chorus is more extensively employed in the oratorio than in opera.	Handel - Messiah Mendelssohn - Elijah Haydn - The Creation Walton - Belshazzar's Feast
Passion: similar to the Oratorio except that the text is based on Easter stories.	Bach - The Passion According to St. Matthew The Passion According to St. John

Objectives: The Oratorio

To introduce the students to a significant form of religious music.
To study an Oratorio in some detail.

PROCEDURES:	TEACHING MATERIALS:
Historical background of the Oratorio	
Components of the Oratorio:	Haydn - The Creation
recitative	"In Splendor Bright" (tenor)
aria	"Rolling in Foaming Billows" (bass)
duets	"By Thee With Bliss" (soprano and bass)
trios	"The Heavens are Telling" (soprano, tenor, bass)
quartettes	"Sing the Lord, Ye Voices All"
chorus	"Achieved is the Glorious Work"
orchestra	"Representation of Chaos"

Analysis of the Oratorio:	Haydn - The Creation, records, tapes, scores, transparencies.
the story	
performance resources	
structural analysis	
tone color	
symbolism	
setting of the text	

Objectives: Requiem

To introduce the students to another significant form of religious music.
To study closely a correlating movement in four different Requiems...those of Mozart, Brahms, Faure, and Britten.
To show through this study, how a single compositional form may vary in use from composer to composer.

PROCEDURES:	TEACHING MATERIALS:
Historical background of the Requiem	
1400 - 1600	
1600 - present	
Liturgical structure	
Compare liturgical structure of the Mass and the Requiem	Roman Catholic Missal
Compare these forms to those of the nonliturgical - festival type Requiem	Transparencies
Analysis of four Requiems	
Mozart: Requiem Mass (1791) Historical background Analysis of "Tuba Mirum" and "Rex Tremendae"	Mozart - Requiem Mass, tapes, recordings, scores, handouts.

Brahms: German Requiem (1868) Historical background Analysis of "Lord, Make Me to Know Mine End"	Brahms - German Requiem, recordings, scores, handouts.
Faure: Requiem (1888) Historical background Analysis of "Libera Me"	Faure - Requiem, scores, recordings, handouts.
Britten: War Requiem (1961) Historical background Analysis of "Libera Me"	Britten - War Requiem, recordings, handouts.

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Discussion:

   Discuss Instrumental and Vocal resources required to perform the four major works studied in this unit.
   Discuss the use of soloists and choruses in Opera, Oratorios, and Requiems. What role does each play?
   Discuss instrumental symbolism.

2. Listening:

   Listen to two of the following selections and write a short essay describing your response to these compositions.

   Bach - Mass In B Minor
   Passion According to St. John
   Passion According to St. Matthew

   Beethoven - Missa Solemnis in D Major

   Berlioz - Requiem

   Handel - Messiah

   Honegger - King David

   Kodaly - Missa Brevis

   Schubert - Mass in G

   Stravinsky - Symphony of Psalms

Stravinsky - Symphony of Psalms

Walton - Belshazzar's Feast

3. Readings:

Pauly - Music In the Classical Period

Lang - The Creative World of Mozart

Einstein - Mozart, His Character, His Work

Cross, Ewen - Encyclopedia of the Great Composers and Their Work

Rossi, Rafferty - Music Through the Centuries

Seroff - Wolfgang Amadeus Mozart

Bloom - Grove's Dictionary of Music and Musicians

Pratt - The New Encyclopedia of Music and Musicians

Slonimsky - Baker's Biographical Dictionary of Musicians

Thompson - The International Cyclopedia of Music and Musicians

Unit III: The Arts and Mans Surroundings

Throughout the course of history, environment has played a large role in influencing man's mode of expression.

The Arts tend to be a mirror of our society, past and contemporary.

Through a series of slides, filmstrips, and musical experiences, the student will become cognizant of these influences.

In every age, literature, art, drama, and music offer critical insights into man and his society. The operas of Wagner, the plays of Shakespeare, the essays of Thoreau, the works of Leonardo Da Vinci and Giotto, have influenced and mirrored their age.

Unit: The Arts and Mans Surroundings

Objectives:

To become familiar with the role man's environment has played in influencing the visual arts.
To investigate the varied interpretations of nature by artists of the past and present.
To investigate the area of urban aesthetics, ie., city planning, parks, and recreational areas.

PROCEDURES:	TEACHING MATERIALS:
Introduction and historical background -- Nature and the Arts	Sound Slide Lectures: Art and Environment, University of Wisconsin Backgounds of Modern Painting in France, National Gallery of Art Physics and Painting, National Gallery of Art Famous Men and Women in Portraits, National Gallery of Art 20th Century Environment, Visual Publications
Survey of varied interpretations of Nature	Slides: Art Through the Ages Prehistoric Cave Drawings and Paintings Paintings, Sculpture and Architecture of Egypt, Greece and Rome Oriental Landscape Paintings The Art of the Renaissance Baroque and Rococo

	Impressionist land-scape Paintings 20th Century and Modern The Art of Africa and New Guinea Filmstrip: The American Wilderness, National Gallery of Art Films: Renoir Marcel Proust Contemporary Films, McGraw-Hill
Organic Architecture Concept and Philosophy	Slides: The Architecture of Frank Lloyd Wright
Some Solutions to Shaping the Environment	Guest Speaker: J. A. Schinneller, Chairman, Department of Art, University of Wisconsin Extension
Other solutions to the problem of urban aesthetics	Downtown Kalamazoo Pabst Theater Restoration Greendale, Wisconsin
Local Considerations	Slides of urban eyesores

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Using your own community as a source, execute plans and/or a three dimensional model of some proposed changes you would like to see.

2. Develop a slide presentation which investigates how nature was used as inspiration for visual art forms.

3. Create a series of photographs depicting environmental eyesores within your community.

4. Using nature as inspiration, create a multi-colored painting, print or drawing.

ADDITIONAL TOPICS FOR CONSIDERATION

1. Man's role in the balance of nature.
2. A comparison and contrast between urban man and rural man.
3. Aesthetic considerations to parks and recreational areas.
4. A study of city renewal plans.
5. Nature's influence on interior design.
6. Environmental sculpture and its contribution to urban aesthetics.
7. Consider new concepts of cities, platform, satellite, megastructures, and controlled environments.

Unit: The Arts and Mans Surroundings

Objectives:

To note man's role in the balance of nature.
To see how nature has been depicted in literature, particularly poetry.
To note man's continued search for a Utopian world.
To study some dramas and find if they reflect the picture of their times.
To see why man has a need for drama.
To see how drama fulfills a need in mar.

PROCEDURES:	TEACHING MATERIALS:
Man's living with man is often used as a subject in literature.	Transparencies: "What is it that you love so much and like so little?" "I Would Have Rid the World of Him"
Man's inhumanity to man is another theme treated in prose and poetry.	Handout: "A Poison Tree" - William Blake
Thoreau treats the subject of man meeting other men.	Transparencies: "Visitors" from Walden - Henry David Thoreau
Bryant wrote about nature reverently in his poetry--to illustrate and confirm his belief in God.	Transparencies: "To a Fringed Gentian" (1832) - William Cullen Bryant
Whittier used nature as a vehicle in his poetry.	from Snow-bound - John Greenleaf Whittier

Robert Frost used symbols of nature in his poetry to illustrate man's relation to other men and to the world.

Transparency:

"Stopping by Woods on a Snowy Evening" - Robert Frost

What is the role of a leader of men? Is it better for a ruler to be loved than feared, or feared than loved?

Handout:

from The Prince - Machiavelli

Man has always searched for a Utopia

(excerpts from the following):
Utopia - Sir Thomas More
Leviathan - Thomas Hobbs
The Prince - Machiavelli
Brave New World - Aldous Huxley
A Modern Utopia - H. G. Wells
The Republic - Plato

Drama is one of several methods of telling the story of man. It differs from the novel in that the story is not told directly by the author, but is acted on a stage by actors before an audience.

The chief purpose of every writer of plays is to give pleasure to the spectators who see his play.

The audience wants to be told a story; it wants to be shown interesting people doing interesting things.

The effectiveness of a play depends largely upon the playwright's selection of what to include and what to leave out.

A good play is one that contains much action, high emotional tension and a conflict of wills.

The exposition should be interesting.
In the first act, the playwright must manage his exposition and get the story underway.
Most likely, the playwright begins with a character, an incident, an idea or sometimes a place.
Usually (as in a typical Shakespeare) near the end of the 3rd Act, we find a major crisis or turning point.
Conclusion of the play is implicit in its beginning and should follow naturally and logically.

Drama begins with the Greeks--the people probably acted out skits in earlier, more primitive societies.

Medea is one of the best known of Greek tragedies. Although Euripedes wrote it more than 2000 years ago, it has meaning and significance today.

Filmstrip and record:

Medea

Jason and Medea are purely human and even without the intervention of supernatural agencies, tragedy is implicit in their characters.

Their story is a perenniel caution against excess of emotion and a stern warning against bitter vengeance.

The main problem of Sophocles' Antigone is not of prime importance in the world today, but the discussions about the responsibilities of a ruler are very pertinent.

Filmstrip and record:

Antigone

Up to the time of Thomas Kyd, the drama had been academic, intellectual and amateur. He gave the theater new life. (Immediately preceding Shakespeare).

Record:

Spanish Tragedy - Thomas Kyd

The "jig" is a short comic play in verse.

Record:
Rowland: William Kemp

These plays all moralized. One was written as an object lesson for the young Queen Elizabeth.	Record: Garbodoc: Thomas Sackville and Thomas Norton
Some plays pictured a simple rural life and used dialect.	Record: Gammer Gurton's Needle
Shakespeare has been compared with Nature: his fertility, vast range, breadth and depth of his sympathy excels all other writers.	Filmstrip: Shakespeare's Stratford
All his plays have a special tone.	
"If ever the day comes that Shakespeare is no longer acted, read and studied, quoted and loved, Western man will be near his end"[1]	
Hamlet has great merit as literature and as philosophy.	
In Hamlet himself are mirrored the hopes and fears, feelings and frustrations and despair of all mankind.	Record: Hamlet
Oscar Wilde's brand of comedy is unique. This comedy satirizes the manners and customs of the times.	Filmstrip and record: The Importance of Being Earnest - Oscar Wilde

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. You have been exposed to other men's ideal governments:

   Plato: Republic
   Machiavelli: The Prince
   Hobbs: The Leviathan
   More: Utopia
   Huxley: Brave New World

---

[1] Priestly, J. B. Literature and Western Man. Harper and Brothers. New York. 1960.

2. You must have had some thoughts or opinions about what you consider an ideal situation in government. Write a short essay, convincing us that vou are right.

3. Read and analyze some of the following nature poems:

   Sandburg, Carl: "Grass"
   Wylie, Eleanor: "Velvet Shoes"
   Shelly, Percy: "The Cloud"
   Lowell, Amy: "Lilacs"
   Frost, Robert: "Birches", "The Pasture"
   Choose your own group of poems about nature.

4. Read and interpret the philosophies of:

   Goldsmith, Oliver: "The Deserted Village"
   Wordsworth, William: "Ode on Intimations of Immorality"
   "The Tables Turned"
   "Lines Composed a Few Miles Above Tintern Abbey"

5. Listen to any of the recordings of Shakespearean plays that are in the library.

6. Read and report on any modern play.

Music

Unit: The Arts and Mans Surroundings

Objectives:

To show how music springs out of life and reflects human experience.
To introduce the students to a variety of program music.
To recognize the timbre of various instruments and their tole in creating mood and atmosphere.
To introduce the students to the art song.

PROCEDURES:	TEACHING MATERIALS:
Folk music - the spontaneous and traditional music of a people, race, region, or nation. Folk music reflects the musical idion of its people. It is unstudied and of humble origin. Structure: binary ternary song form	e.g. - "Casey Jones" "Deep River" "The Erie Canal" "Home on the Range" "Yankee Doodle" "London Bridge" "Barbara Allen"
Symphonic poem - a composition for orchestra in one movement, that suggests a specific story, scene, or mood. The symphonic poem is flexible in form, and follows the literary program on which it is based.	Debussy - Prelude to the Afternoon of a Faun Liszt - Les Preludes Rachmanioff - Isle of the Dead R. Strauss - Don Quixote
nationalism in music	Sibelius - Finlandia Smetana - The Moldau
Concert overture - a composition for orchestra in one movement, that suggests a specific story, scene, or mood. The concert overture has a musical form independent of the program--exposition, development, recapitulation.	Brahms - Academic Overture Tragic Overture Rimsky-Korsakov - Russian Easter Overture Tchaikovsky - Overture 1812

Incidental music - music written as background for a play, to be performed between or during scenes.

Mendelssohn - A Midsummer Night's Dream
Prokofiev - Lt. Kije Suite
Sibelius - Valse Triste

Symphonic suite - a work of several movements consisting of descriptive movements instead of dance movements. There is a set standard structure or style of movements.

Kodaly - Hary Janos Suite
Musorgski - Pictures at an Exhibition
Saint-Saens - Carnival of the Animals

Art Song - a composition for voice and an instrument, generally the piano.

Schubert - "The Erlking"
"Who is Sylvia?"
Schumann - "The Two Grenadiers"
Brahms - "Lullaby"
Tchaikovksy - "None But the Lonely Heart"

Objectives: Symphonic poem and Symphonic suite

To study the symphonic poem and symphonic suite in depth.
To introduce the concept of nationalism in music.

PROCEDURES:	TEACHING MATERIALS:
Historical background	
Structural analysis	Transparencies
Analysis of three symphonic poems and one symphonic suite	
Dukas: The Sorcerer's Apprentice Historical background The Program The Music Melody Timbre Tempor Orchestration Rythm	Dukas - The Sorcerer's Apprentice, recordings, filmstrip, handouts.

Smetana: The Moldau

Historical background
Nationalism
The Program
The Music
Symbolism
Orchestration
Dynamics
Rhythm

Smetana - The Moldau, recordings, tapes, transparencies.

Tchaikovsky: Overture 1812

Historical background
Nationalism
The Program
The Music
Melody
Tempo
Dynamics
Folk melodies
Familiar anthems, hymns
Symbolism
Orchestration

Tchaikovsky - Overture 1812, recordings, handouts, transparencies.

Kodaly: Hary Janos Suite

Historical background
Nationalism
The Program
The Music
Melody
Tempo
Ornamentation
Folk music
Harmony
Orchestration

Kodaly - Hary Janos Suite, recordings, handouts.

Objectives:

To introduce the concept of the art song.
To study several romantic art songs in detail.

PROCEDURES:	TEACHING MATERIALS.
Historical background	
Components of the art song	
text	
vocal melody	
accompaniment	
Form of the art song	
strophic	e.g. - Schubert - "Who Is Sylvia?" Brahms - "Lullaby" Schubert - "Rose Upon the Heather?
through-composed	Tchaikovsky - "None but the Lonely Heart" Schumann - "The Two Grenadiers" Schubert - "The Erlking"
song cycle	Schumann - Dichterliebe
Analysis of:	
Schubert: "The Erlking" accompaniment text vocal melody form	Schubert - "The Erlking", recordings, handouts.
Schumann: Dichterliebe text vocal melody accompaniment form	Schumann - Dichterliebe, recordings, transparencies.

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Discussion:

Select a poem that you think could be set to music. Bring it to class, read it, and explain why - if you were a composer - you would like to set it to music. Would you set it as a strophic or a through-composed song? Why?

Do you think songs should be sung in their original language, or should they be translated into English? Give reasons for your attitude.

If you were a composer of a symphonic poem, what orchestral effects might you use to suggest the following?

A dancing bear.
A bird.
An elephant.
A summons to battle.
A love theme.
A scene in the country.
A funeral march.
A waterfall.
A thunderstorm.

2. Listening:

Brahms - "A Wanderer"
Dvorak - "Songs My Mother Taught Me"
Faure - "After a Dream"
Grieg - "I Love Thee"
Schubert - "To Musik"
Wolf - Lieder, Mignon I - IV
Schumann - Frauenliebe und Leben, Op. 42.
Strauss, R. - "Ein Heldenleben"
Beethoven - Overture to Coriolanus
Overture to Egmont
Schubert - Overture to Rosamunde
Borodin - On The Steppes of Central Asia
Musorgski - Night On Bald Mountain
Cross, Ewen - Encyclopedia of the Great Composers and Their Music
Rossi, Rafferty - Music Through the Centuries
Bloom - Grove's Dictionary of Music and Musicians
Thompson - The International Cyclopedia of Music and Musicians
Young - Music and Its Story
Bauer, Peyser, & Rogers - Music Through the Ages
Taylor - Of Men and Music
Lomax - The Folksongs of North America
Machlis - The Enjoyment of Music
Lawless - Folksingers and Folksongs in America

Unit IV: Innovative Movements in the Arts

Breaking away from tradition substantiates and constitutes an important part of innovation.

Innovation is sometimes quite disturbing to the status quo of any society. Change is good if it has meaning. Acceptance of this change requires a sensitivity to the arts.

Through investigation of change throughout the history of the arts, the student will develop this recognition and sensitivity.

Art

Unit: Innovative Movements in the Arts

Objectives:

To help define and analyze the subject of creativity through reproductions and works of art.
To survey and become familiar with the various styles in the visual arts and eventually be able to identify, by style only, the movement to which the work is attributed.
To show that innovation is usually associated with a breaking away from tradition.

PROCEDURES:	TEACHING MATERIALS:
Creativity Definition Reasons for Creativity escape control of materials creation of beauty, ie., pictorial beauty	Reproductions and actual works of art done by other students. Film: Toys, Contemporary Films, McGraw Hill
Steps in the creative process collecting and absorbing relating inspiration production	
Levels of creativity expressive creativity productive creativity inventive creativity innovative creativity emergentive creativity	
A Survey of Innovative Movements	Slides: Art Through the Ages
Neo Classicism	Portrait of Mme. Recamier - David Assassination of Marat - David

Romanticism	Raft of Medusa - Gericault Liberty Leading the People of France - Delecroix Tiger Hunt - Delecroix Voyage of Life - Thomas Cole Jonah - Albert Ryder
Realism	Before the Print Dealer - Daumier The Washerwoman - Daumier Shepherdess - Millet Saturn Devouring His Son - Goya Two Negroes - Rembrandt
Impressionism	Twilight over Venice - Monet Poplars at Giverny - Monet Bather in the Woods - Pissaro Bridge at Argenteuil - Sisley
Post Impressionism	Gulf of Marseilles - Cezanne Hospital Garden at Artes - Ganglin Starry Night - Van Gogh Sidewalk Cafe - Van Gogh Red Vineyard - Van Gogh The Circus - Seurat Mr. G. H. Manuel - Lautrec The Clown - Lautrec
Expressionism	Three Judges - Roualt Christ Mocked - Roualt Lofthus - Schmidt-Rutluff Anxiety - Munch Le Bal Champetre - Dufy Woman Reading - Matisse

Filmstrip:
Arts in Society, University of Wisconsin
Art and Social Revolution, University of Wisconsin
Slide-Lecture (National Gallery of Art):
Survey of American Painting
Exhibit (National Gallery of Art):
Backgrounds of Modern Painting

The Visual Arts as a Social and Political Commentary

Slides: Art Through the Ages
Surrender of Breda - Velasquez
Suicide - Monet
The Second of May - Goya
Mounted Archers, Steppe Art
Norman Archers, Early Christian Art
General Schumacher 1812 - Maentel
Burning of the Houses of Parliament - Turner
Robbing of a Fat Purser - Goya
Decius Addressing the Legions - Rubens
Norman Cavalry Repulsed, Early Christian Art
Arch of Constantine, Roman Art
Arch of Trojan, Roman Art
Shooting Company Preparing for Battle - Rembrandt
Liberation of the Peons - Rivera
Bonaparte in the Alps - David
The Revolt - Daumier

Napolean in his Study - David
Company of Captain Reynier - Hals
The Conde-Duke of Olivaries - Velasquez
Battle of a Centaur and Lapith - Greek Art
Raft of Medusa - Gericault
Caesar Augustus - Etruscan Art
Battle of Alexander - Etruscan Art
Oath of Horatii - David
Film (Contemporary films, McGraw-Hill):
Images of Leonard Baskin
Interregnum (George Grosz's Between Wars)
St. Matthew Passion

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Investigate the work of Leonard Baskin and analyze six of his works that would be considered social commentaries.

2. Compare and contrast several works of art that you feel are innovative and explain your reasons for choosing them.

3. Develop a collection of photographs from books, magazines, and newspapers which make some kind of social or political comment.

ADDITIONAL TOPICS FOR CONSIDERATION

1. An analysis of the horrors of war through visuals.

2. An investigation of the instruments of war.

3. The heroic aspects of war.

4. War as a commentary by the artist (cartoons, paintings, prints, etc.)

5. Create an original painting, print, or photomontage, dealing with the theme of war.

6. How do Goya's "Disasters of War" relate to man's present attitudes about war?

7. Analyze six works of art dealing with the theme of war and how the artist used the various elements of art to create the necessary impact.

8. Suits of armor and their development.

9. The art of Kathe Kollwitz...an analysis of six of her works dealing with man's inhumanity to man.

10. Create a piece of sculpture, ie., clay, metal, plaster or wood dealing with your very deepest feelings about war.

11. Using works of art from various periods, compare and contrast the universitality of the theme of war as it transcends time.

12. An in-depth analysis of Picasso's "Guernica."

13. An analysis of victorious pieces of sculpture and architecture.

Literature

Unit: Innovative Movements in the Arts

Objectives: (Drama)

To note the important contributions to modern theater by the playwright Ibsen.

PROCEDURES:	TEACHING MATERIALS:
Ibsen, a key figure in the evolution of modern Scandinavian literature, is important in another aspect as an influence on the broader development of the European realistic and naturalistic movements. He is not a model naturalist as the term later came to be understood, but his importance as a predecessor of later German, British and American naturalists is great.	
One group of dramas were the poetic dramas and one of these was Peer Gynt.	Record: Peer Gynt Suite - Edward Grieg
In addition to its satire on its superficial and cynical hero, Peer Gynt contains a latent criticism of the Norwegian character or at least one aspect of it. Many events and incidents in Norwegian history are alluded to, and Peer's rescue points the way to Norway's regeneration.	
The theme of An Enemy of the People is the hypocrisy of middle-class "vested interests".	Handout: An Enemy of the People - Henrik Ibsen
Don Quixote is lauded by some critics as being the best novel in the world. Its purpose was to ridicule the books of chivalry which enjoyed popularity in Certantes' day. The novel provides a cross-section of Spanish life, thought, and feeling at the end of the chivalric age.	Handout: Don Quixote De La Mancha - Miguel Certantes (1615)

Many novels of this era were social satires, as this one of Voltaire, on the follies and vices of men. Everything which permeates and controls the lives of men is taken to task--romance, science, philosophy, religion, and government. The mistakes of men in this story are exactly the same that men make today. It is a commentary which is timeless because it is as contemporary as today's newspaper.

Handout:

Candide (1759) - Francois Voltaire

Fathers and Sons is important in the political history of Russia. There are excellent studies of the unsettled peasants just before their emancipation. It is also a novel which dramatizes conflict and differences between generations.

Filmstrip and record:

Fathers and Sons (1862) - Ivan Turgenev

Dostoevski uses a favorite theme of writers: man pays by suffering for his crimes against men. Other features are the use of psychology in police investigation, the author's sympathy for the downtrodden, and the realistic descriptions of slum life in a large Russian city of the nineteenth century.

Filmstrip and record:

Crime and Punishment (1866) - Fyodor Dostoevski

As a panorama of Russian morals, manners, and philosophy of the period, The Idiot is an interesting and informative novel. But like so many characters in Russian fiction, the people exhibit a behavior so foreign to the American temperament that a majority may find the entire story rather incredible.

Filmstrip and record:

The Idiot (1868-1869) - Fyodor Dostoevski

The third novel of Dostoevski has as its theme the effect of sensuality and inherited sensuality on a family and on all with whom the family come in contact. The earthy barbarism of tsarist Russia can be seen beneath the veneer of Western culture which covers Dostoevski's society.

Filmstrip and record:

The Brothers Karamazov (1880) - Fydor Dostoevski

Objectives: (The Novel)

To note how the novel form has been the subject of much experimentation, via such innovations as chapters, and even pages that can be altered in sequence and still retain meaning.
To indicate that in order for the novel to be flexible enough to endure much twisting and straining, its form has had to evolve to a very high order.
For the students who resist reading, try to show you must give the novel a chance. It may be difficult to begin, but do not give up.
To read a novel as rapidly as you can.
To encourage students to try to visualize the setting, characters, and even specific situations.
As an approach to understanding the novel and its technique, apply the Who? What? When? Where? and Why? technique.

PROCEDURES:	TEACHING MATERIALS:
Development of the novel:	
The earliest form of fiction is the Beast Fable, which is found in every quarter of the earth and at every period of history. A fable is a short allegorical tale conveying a moral or a principle of behavior; the characters are usually animals talking like human beings, but keeping their animal traits. Often the moral is appended in the form of a proverb.	Handout: "The Cobbler and the Rich Man" "The Wolf and the Dog" "The Dog that Dropped the Substance for the Shadow"
Gargantua is a vast panorama of an amiable dynasty of giants. The five books which contain the adventures of a galaxy of types are loosely held together by the main actors. The theme--that the real meaning of life is to expand the soul by knowing all the sources of experience.	Handout: Gargantua and Pantagruel (1576) - Francois Rabelais

War and Peace is a panorama of Russian life in that active period of history known as the Napoleanic Era. This was a new kind of book. Tolstoy was not concerned with plot, setting, or even people, as such. His purpose was simply to show that the continuity of life in history is eternal. Each human life holds its influence on history, and the developments of youth and age, war and peace, are so interrelated that in the simplest patterns of social behavior vast implications are recognizable. Tolstoy seemed to feel a moral responsibility to present history as it was influenced by every conceivable human force. To do this, it was necessary for him to create not a series of simple, well-linked incidents, but a whole evolution of events and personalities. Each character must change, must affect those around him; those in turn must influence others, until imperceptibility, the whole historical framework of the nation changes. It is a moving record of historical progress, and the dual themes of this vast novel--age and youth, war and peace--are shown as simultaneous developments of history.

Filmstrip and record:

War and Peace (1865-1869) - Count Leo Tolstoy

Anna Karenina, one of Tolstoy's masterpieces, is distinguished by its realism. The novel contains two plots: the tragedy of Madame Karenina, in love with a man who is not her husband, and the story of Konstantine Levin, a sensitive man whose personal philosophy is Tolstoy's reason for writing about him. The story of Anna is an absorbing one and true; the person of Levin reflects Tolstoy's own ideas about the Russian society in which he lived. Thus the book is a closely knit plot of a woman bound in the fetters of the Russian social system and a philosophy of life which attempts to untangle the maze of incongruities present in this society.

Filmstrip and record:

Anna Karenina - Count Leo Tolstoy

James Fenimore Cooper proved that worthwhile literary efforts were successful in the new United States, and that it was no longer necessary to copy the methods and traditions of European writers.

Filmstrip and record:

The Last of the Mohicans (1826) - James Fenimore Cooper

Hawthorne greatly expanded the American literary achievements, and wrote novels, one of which is acclaimed by some critics as one of the world's great novels, The Scarlett Letter. In The House of Seven Gables, the theme is a discourse on the sins of the fathers being passed on to the children in succeeding generations.

Filmstrip and record:

The House of Seven Gables (1851) - Nathaniel Hawthorne.

Objectives: (Short Story)

To consider that the short story owes its beginnings to American writers.
To note its development in the United States up to the 20th Century.
To examine such basic elements of fiction as plot, character and theme.
To review the points that the short story must have unity, cumulative interest, climax, and resolution.
To observe the contribution of irony and symbolism.

PROCEDURES:

TEACHING MATERIALS:

The short story, developed in America, may be America's most popular literary type. In the early development, Washington Irving, Nathaniel Hawthorne, and Edgar Allen Poe are the most important innovators.

Filmstrip and record:

"Early development of the American Short Story"

New words and new types of short stories came into being in the late 19th Century. Regional interest--Bret Harte; Realism--Hamlin Garland, Stephen Crane, Ambrose Bierce, and Jack London; Individual emotions and attitudes--Henry James; humor and sympathy for the common man--O. Henry, are presented here.

Filmstrip and record:

"Late 19th and Early 20th Century Development"

Record:

"The Legend of Sleepy Hollow" - Wahsington Irving

"Horseman in the Sky" - Ambrose Bierce

Objectives: (The Essay)

To note the purpose and the importance of the essay.
To read one or more of the important essays of the world.
To observe that the essay is one of the most personal forms of expression, and to write an original essay.

PROCEDURES:

Montaigne is considered the father of the essay. He established the name: essai -- a noun from a verb--the attempt to express oneself, in brief and highly personal terms, on some single subject.

In the essays listed, from the world's greatest essayists, note that they discuss their innermost thoughts and feelings about life and death, love and war, and many other subjects.

Examine at least one of the listed essays, noting the form, and the author's objectives. See if you gain an insight into the author's personality and his contemplations on the meanings in life.

Any selections from the list of essayists will be suitable.

Read and examine two essays, one from the early 18th century, and one from the 20th century.

TEACHING MATERIALS:

Michel Montaigne
Francis Bacon
Jonathan Swift
Richard Steele
Joseph Addison
Samuel Johnson
James Boswell
Charles Lamb (Elia)
William Hazlitt
Washington Irving
Ralph Waldo Emerson
Charles Dickens
Robert Louis Stevenson
G. K. Chesterton
Lytton Strachey
H. L. Mencken
Virginia Woolf
T. S. Eliot
Aldous Huxley
J. B. Priestley
Henry David Thoreau
E. B. White
James Thurber
J. Robert Oppenheimer
Bertrand Russell
D. H. Lawrence
George Santayana
Sean O'Casey

"On Witches and Witchcraft"
- Joseph Addison
"Getting Ready for a Cow"
- E. B. White

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Act out a scene from an Ibsen drama, or any other 19th Century drama in 50 Great Scenes for Student Actors.

2. Read and report on a novel by any author you consider to be innovative (prior to the 20th Century).

3. Get the plot of a novel down to a succinct nugget. It is difficult to do this in one paragraph, and may involve considerable re-writing.

4. In the brief study you had of Henrick Ibsen's The Enemy of the People, you noted that the author implies that the majority is not always right. How do you feel about this? Write a brief essay explaining your views.

5. Note several authors who were also musicians (Ibsen was one). How can they reconcile these two talents, and why do you suppose one finally superseded the other--superior talent in one field, or a greater interest?

6. Read one American, one Russian, and one French short story and tell how they compare or contrast.

7. Read a series of poems of the 19th Century Romantic poets, American or English, and tell why they please you, or why they don't.

8. Write an essay, making sure that the subject is one in which you have a vital interest.

Music

Unit: Innovative Movements in the Arts

Objectives:

To continue the study of the symphonic suite.
To introduce the students to the concerto.
To extend the students experience to the realm of absolute music.
To study the nineteenth century piano piece.
To introduce the concept of exoticism.
To introduce the concept of impressionism in music.
To familiarize the student with the nature and components of opera.

PROCEDURES:	TEACHING MATERIALS:
Concerto - a large work in several movements, usually three, for one or more solo instruments and orchestra.	e.g. Concerto for Orchestra - Bartok Concerto in F - Gershwin Piano Concerto No. 2 - Rachmaninoff
Symphony - a large, compound, work for orchestra in several movements, usually four. The structure of the individual movements is highly variable, but the same conventional plan is used for symphonies, quartets, and sonatas.	e.g. Symphony No. 5 - Beethoven Symphony No. 3 - Brahms Symphony No. 92 - Haydn Symphony No. 5 - Dvorak
Piano piece - a short lyric instrumental piece equivalent of the song. The piano was the favored medium. It usually followed simple A-B-A structure that presents two contrasting moods.	e.g. "Whims" "Soaring" - Schumann "Minute Waltz" - Chopin "Liebestraum" - Liszt "Golliwog's Cakewalk" - Debussy
Exoticism - a trait of nineteenth century composers to use the orchestra and the art of orchestration to create exotic color and atmosphere of far-off lands.	e.g. Aida , "Triumphal March" - Verdi The Ruins of Athens, "Turkish March" - Beethoven "Polovtzian Dances" - Borodin

Impressionism - a manner of composition which came into being with the compositions of Debussy in the late nineteenth century. Impressionism suggests a tone mental image - a thought, an emotion, a definite object, a poem, a picture - reproducing not tangible or concrete things, but the emotion aroused by the image.

e.g. "Fetes" "La Mer" "Claire de lune" Prelude to the Afternoon of a Faun - Debussy
Rapsodie Espagnele "Feria" - Ravel
Gynopedies - Satie

Opera - a drama set to music. It embraces such arts as poetry, scenery, costumes, acting, and dancing, in addition to vocal and instrumental music.

e.g. Carmen - Bizet
I Pagliacci - Leoncavallo
The Medium - Menotti
Madame Butterfly, La Boheme - Puccini

Objectives:

To study the innovative ideas of Edvard Grieg.
To continue the study of the symphonic suite.

PROCEDURES:

Analysis: Grieg - Peer Gynt Suite No. 1, "In the Hall of the Mountain King"

Historical background
The Program
The Music
melody
timbre
rhythm
dynamics

TEACHING MATERIALS:

Peer Gynt Suite No. 1 - Grieg. Recordings, tapes, transparencies, handouts.

Objectives: Concerto

To observe how a composer combines a solo instrument with the orchestra.
To study the interchange of solo instrument and orchestra.
To study the sonata-allegro form.

PROCEDURES:	TEACHING MATERIALS.
Historical background Structural analysis - sonata-allegro form Analysis: Grieg - Piano Concerto in A Minor, first movement. Historical background Melody Rhythm Orchestration Dynamics Sonata-allegro form Exposition Development Recapitulation Cadenza Coda	Piano Concerto in A Minor - Grieg. Tapes, handouts, transparencies.
Analysis: Mendelssohn - Violin Concerto in E Minor, first movement. Historical background Melody Theme and contrasting themes Dynamics Theme expansion Orchestration of solo violin and orchestra violins Sonata-allegro form Exposition Development Cadenza Recapitulation	Violin Concerto in E Minor - Mendelssohn. Tapes, transparencies.

Objectives: Symphony

To learn to enjoy music without programmatic elements.
To study a symphony with emphasis on sonata-allegro (first movement) form.
To observe the development of themes and motives without programmatic associations.

PROCEDURES:	TEACHING MATERIALS:
Historical background Structural analysis	Transparency

Analysis: Mozart - Symphony No. 40 in G Minor Historical background First movement Sonata-allegro form tempo modulation rhythm melodic expansion Second movement Sonata-allegro form tempo dynamics modulation bridge Third movement minuet and trio instrumentation rhythm repetition tempo Fourth movement Sonata-allegro form tempo dynamics melody modulation	Symphony No. 40 in G Minor - Mozart. Recording, tapes, handouts, transparencies.

Objectives: The Piano Piece

To study the nineteenth-century piano piece.
To study the instrumental equivalent of the art song.
To observe the characteristic timbre and capacities of the piano.

PROCEDURES:	TEACHING MATERIALS:
Historical background Analysis: Chopin - Etude Op. 10, No. 12, in C Minor, "Revolutionary Etude" Melody Rhythm Phrase construction A-B-A form Dynamics Coda	Etude Op. 10, No. 12 - Chopin. Recordings, handouts.

Analysis: Chopin - Polonaise Militaire
Tempo
Dynamics
Rhythm
Dance form
Harmony
A-B-A form

Polonaise Militaire - Chopin. Tapes, transparencies.

Objectives: Exoticism

To study exoticism in connection with the nineteenth-century emphasis on colorful orchestration.
To observe how the composer evokes picturesque atmosphere through imaginative orchestration.

PROCEDURES:

TEACHING MATERIALS:

Historical background
Structural analysis - symphonic suite
four movements
Analysis: Rimsky-Korsakov - Scheherazade
First movement - The Sea and Sinbad's Ship
Characterization by themes
Melody
Modulations
Instrumentation and Orchestration
Second movement - Story of the Kalendar Prince
Instrumentation and Orchestration
Theme and variation
Third movement - The Young Prince and the Young Princess
Characterization by themes
Dance rhythms
Instrumentation
Percussion
Fourth movement - Festival at Bagdad
Dynamics
Festive themes
Thematic development

Scheherazade - Rimsky-Korsakov. Handouts, tapes, recordings.

Analysis: Chabrier - Rhapsody for Orchestra, "Espana" Meter Tempo Dynamics Melodic movement Rhythm Orchestration Syncopation	Rhapsody for Orchestra, "Espana" - Chabrier. Recording, handouts.

Objectives: Impressionism

To recognize some of the procedures associated with impressionist music.
To relate the music to the mood and atmosphere implied in the title and literary program.
To recognize the contribution of impressionist music to the language of twentieth-century music.

PROCEDURES:	TEACHING MATERIALS:
Historical background Analysis: Debussy - "Claire de lune" Historical background Melody Dynamics Meter Fragmentation Form A-B-C-A coda	"Claire de lune" - Debussy. Recordings, handouts.
Analysis: Debussy - Prelude to the Afternoon of a Faun. Historical background Melody Meter Harmony Dynamics Instrumentation	Prelude to the Afternoon of a Faun - Debussy. Tapes, Transparencies, handouts
Analysis: Ravel - Rapsodie Espagnole, "Feria" Historical background Instrumentation Orchestration Dynamics	Rapsodie Espagnole, "Feria" -Ravel. Recordings, handouts.

Rhythm
Melody
Form A-B-A
Climax - new means, increasing dissonant tension
Percussion

Objectives: Opera

To familiarize the students with the nature and components of opera.
To observe how music projects a dramatic action.
To study how the music delinates the action, characters, and atmosphere of an opera.

PROCEDURES:	TEACHING MATERIALS:
Historical background	
Components of Opera	e.g. - Carmen - Bizet
libretto	Novel by Prosper Merimee
overture	Orchestra
recitative	"Coup-moi, burle-moi"
aria	"C'est des contrebandiers"
small ensembles	
duets	"Parle-moi de ma miere"
trios	"Melons, coupons"
chorus	"Les voici!"
orchestra	"Preludes"
ballet	Act II, Gypsy Girls
acts and scenes	four acts, numerous scenes
leitmotif	leading themes or motifs
Types of Opera	
opera seria - grand opera - opera	e.g. Carmen, I Pagliacci, La Boheme
comic opera	e.g. The Barber of Seville, The Bartered Bride
operetta	e.g. H.M.S. Pinafore, The Student Prince
folk opera	e.g. Porgy and Bess, Down in the Valley
Analysis: Bizet - Carmen	Carmen - Bizet. Filmstrip,
Historical background	handouts, recordings, tapes,
The Story - libretto	transparencies.
Performance resources	

Structural analysis
- Overture:
  - tempo-rhythm
  - melody
  - orchestration
- Act I:
  - "Habanera"
    - melody
    - phrase structure
    - form A-B-A-B
  - "Seguidilla and Duet"
    - symbolism
    - asymmetrical structure
    - melodic expansion
  - Act II:
  - "Gypsy Song"
    - melody
    - rhythm
    - accompaniment
    - non-symmetrical structure
  - "Toreador Song"
    - symbolism, characterization
    - form A-B-A-B
    - melody
    - accompaniment
    - Spanish dance rhythms
- Act III:
  - Prelude to Act III
    - tempo
    - melody
    - instrumentation
    - dynamics
  - "Card Song"
    - dynamics
    - melodic movement
    - symmetrical form
  - "Micaela aria"
    - melody
    - symbolism
    - orchestration
    - form
- Act IV:
  - Prelude to Act IV
    - tempo
    - orchestration
    - form
    - dynamics

Final Scene
rhythm-tempo
characterization
tension
orchestration

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Concerto:
   Discussion
   In what way is the violin or cello different, as a solo instrument with orchestra, from the piano?
   Why is the cadenza in the free style of an improvisation?
   Listening
   Concerto for Violin and Orchestra - Berg
   Concerto De Mars - Bondon
   Concerto in F - Gershwin
   Piano Concerto No. 2 - Rachmaninoff
   Concerto for Orchestra - Bartok

2. Symphony:
   Discussion
   How does absolute music differ from program music? Which do you prefer? Why?
   What advantages does program music hold for the listener?
   What advantages does absolute music hold for the listener?
   Do you feel that a composition has to have a specific story attached to it in order to hold your interest? Give reasons for your attitude.
   Listening
   Symphony No. 5 - Dvorak
   Symphonies No. 1, 2, 3, 4, 5, 6, 7, 8, 9. - Beethoven
   Symphonies No. 4, 6 - Tchaikovsky
   Symphony in D Minor - Franck
   Symphonies No. 1, 2, 3, 4 - Brahms
   Symphony No. 8 - Maler
   Symphony No. 5 - Prokofiev
   Symphony No. 3 - Rachmaninoff
   Symphony No. 2 - Sibelius
   Symphonies No. 3, 6 - Schumann

3. Piano Piece:
   Discussion
   Why is the piano such a useful instrument?

Listening

24 Etudes Op. 10-15 - Chopin
19 Polonaise - Chopin
Woodland Sketches - MacDowell
Sonata Tragica in G Minor, Op. 45 - MacDowell
Waldstein Sonata, Moonlight Sonata - Beethoven
"Rubenstein play Brahms" - Brahms
"The Spanish Piano" - Pennario
"American Music" - Frank Glazer

4. Exoticism:

Discussion

Why are people interested in the scenes and atmosphere of far-away lands?

Listening

El Salon Mexico - Copland
In the Steppes of Central Asia - Borodin
Capriccio Italien - Tchaikovsky
Sinfonia Antartica - Vaughan Williams
Nights in the Gardens of Spain - Falla

5. Impressionism:

Discussion

In what ways did Debussy expand the resources of harmony? What scale is popularly associated with his music?

Listening

La Mer, The Sunken Cathedral - Debussy
La Valse, Mother Goose Suite, Le Tombeau of Couperin - Ravel
"Pacific 231" - Honegger

6. Opera:

Discussion

Do you think the great European operas should be sung in their original language when they are presented in this country, or should they be translated into English? Why?

Would you rather hear a drama spoken or sung? Why?

Listening

The Medium - Menotti
La Boheme - Puccini
The Barber of Seville - Rossini
I Pagliacci - Leoncavallo
Introduction to The Ring - Wagner
Madame Butterfly - Puccini
"Operatic Choruses" - Verdi

7. Readings:

Music Through the Ages - Bauer, Peyser, & Rogers
The International Cyclopedia of Music and Musicians - Thompson
Grove's Dictionary of Music and Musicians - Bloom
Music Through the Ages - Rossi, Rafferty
The Victor Book of Operas - Bagar, Biancolli
The Ring and the Fire - Bulla
Opera Themes and Plots - Fellner
All About the Symphony Orchestra - Commins

Unit V: The 20th Century

Through a sophisticated form of communication, changes have become more rapid and occur with greater frequency.

The direction that this unit will take encompasses changes from the beginning of the 20th Century to the present day.

Art

Unit: The 20th Century

Objectives:

To emphasize that an understanding of and a sensitivity to the arts is necessary in the acceptance of change.
To point out that social, economic, and political changes within a society have much to do with the visual arts portrayed of those changes in the form of protests and commentaries.
To investigate the influence that science, technology, and the creation of new materials have caused in the development of the visual arts in the 20th Century.
To investigate innovative movements and themes in the visual arts from the beginning of the 20th Century to the present.

PROCEDURES:	TEACHING MATERIALS:
Review of Innovative movements up to the 20th century. The works of the Impressionists and Expressionists.	Slides: Art Through the Ages Works of: Monet, Pissaro Sisley, Cezanne, Gauguin, Van Gogh, Seurat, Lautrec, Roualt, Barlach, Kollowitz, Schmidt-Rutluff, Munch, Dufy, Mattisse, Vlaminck
Survey of Innovative movements - 20th Century to contemporary	Slides: Art Through the Ages
Cubism	Portrait of Maria Theresa - Picasso Three Musicians - Picasso Dream - Picasso Checkerboard - Gris Guitar and Flowers - Gris Fruits and Guitar - Braque
Non-objectivism	Black lines #189 - Kandinsky Broadway Boogie Woogie - Mondrian Composition - Mondrian
Futurism	The Milan Gallery - Carra States of Mind - Boccioni Nude Descending a Staircase - Duchamp

Dadaism	Egg Board - Arp Battle of a Fish - Ernst
Surrealism	Persistence of Memory - Dali The Rapidity of Sleep - Tanguy Head of Winter - Tchelichew
Regionalism	American Gothic - Wood Daughters of the American Revolution - Wood
Abstract Expressionism	Agony - Gorky The Liver is a Cockscomb - Gorky Cascade - Hoffman Bridge - Kline Marilyn Monroe - DeKooning Woman I - DeKooning #8 - Pollock Guardians of the Secret - Pollock
Popular	The works of: Andy Warhol, Roy Lichtenstein, Claes Oldenburg, Robert Indiana, Wayne Thiebaud, James Rosenquist, Jasper Johns
Optical	The works of: Frank Stella, Charles Hinman, Victor Vasarely, Tadasky, Bridgett Riley, Richard Anuszkiewicz
New trends, new materials Funk art Minimal art	
Sculpture and Architecture Sculpture new investigations	Reproductions from: Art: Search and self discovery - J. A. Schinneller Artists to consider: Naum Gabo, Pevsner, Barlach, Rodin, Modigliani Boccioni

kinetic sculpture	Calder, Lippold, Zoretich
welded sculpture	Smith, Butler, Roszak, Chadwick
kinetic assemblages	Baskin
minimal sculpture	Tuttle
Garden sculpture	Judd, Caro
other considerations	Moore, Noguchi, Segal, Giacometti, Paolozzi, Bertoia, Townley, Marisol
Architecture	Slides and reproductions
The materials and techniques of past civilizations	Stonehenge, Parthenon, Pantheon, Chartres Cathedral, Cathedral of Milan, State Capitol, Carson Mansion, Carson-Pirie-Scott building
Organic architecture	Frank Lloyd Wright Taliesin west Taliesin east - field trip Johnson Wax building Guggenheim Museum Monona Terrace Plan
The International School	Le Corbusier, Mies van der Rohe, Gropius Notre Dame du Hout Savoie House Auditorium, Talahassee, Fla. Farnsworth House
Current Trends	1st Presbyterian Church, Stamford, Connecticut Assembly Hall and Sports Arena, University of Ill. T.W.A. Terminal, Kennedy International Airport Denver Hilton Hotel David Ingalls Hockey Rink, Yale University War Memorial Center, (field trip) Milwaukee, Wis. John Hancock Insurance building, New Orleans

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Choose one or more areas of the visual arts, ie., painting, sculpture, architecture, graphics, and develop a slide presentation where you compare and contrast the innovative aspects of the works.

2. Develop an analytical paper in which you speculate the new forms which public buildings and houses will assume in the future.

3. Analyze, through a means of photography, the many and varied types of architecture which exist within your community.

Literature

Unit: The 20th Century

Objectives: Drama

To review and understand the conventions and traditions, the styles which have accumulated over the ages and in this way be more able to appreciate innovative movements.
To appreciate far-seeing men who feel an urge to alter a format and do so--often despite much adversity and protest.
To discuss the Theater of the Absurd, and note other innovations in the theater in the last 20 years.

PROCEDURES:	TEACHING MATERIALS:
Theater of the Absurd is a modern innovation in the drama field.	
Since his explosion into the contemporary theatrical scene in the 1950's, Ionesco has become one of the most prolific and controversial of the present-day playwrights.	Handout: Article on Eugene Ionesco from Masters of Modern Drama by Block and Shedd
Along with Beckett and other writers of the Paris avant-garde, he has created a revolution in dramatic form.	Handout: Cutting from play by Beckett: Waiting for Godot - Samuel Beckett
Play Reading: from 50 Great Scenes for Student Actors. Ed. Lewy Olfson. 1967.	I Am a Camera - John Van Druten The Sleeping Prince - Terence Rattigan Arms and the Man - George Bernard Shaw Venus Observed - Christopher Fry Death of a Salesman - Arthur Miller The Women - Clare Booth Separate Tables - Terence Rattigan Mary of Scotland - Maxwell Anderson

The musical theater developed almost exclusively in the United States, from the early Minstrel Shows to the sophisticated musicals, such as Hello Dolly!, Man of La Mancha, Fiddler on the Roof, West Side Story, etc.	Filmstrip and record: The American Musical Theater

Objectives: Short Story

To analyze the short story as a literary type.
To illustrate the development of the modern American short story.
To show the various worlds of content and treatment in the modern American short story.
To examine various techniques for interpreting the short story.
To suggest criteria for evaluating the short story.
To write a short story.

PROCEDURES:	TEACHING MATERIALS:
The American short story is unique in content and treatment.	Filmstrip and record: "Modern Development of the Short Story"
Magazines and paperbacks have had a tremendous impact on the reading of short stories.	
The modern short story is divided into 3 basic types: (1) Satire--James Thurber, and Ring Lardner; (2) Realism--John Steinbeck and Ernest Hemingway; and (3) The psychological approach--William Faulkner and Conrad Aiken.	
To have a richer appreciation and more comprehensive understanding of the story, it is necessary to focus upon the interpretation and analysis of the story.	Filmstrip and record: "Interpretation and Evaluation of the Short Story"
Examples of unusual 20th Century short stories can be discussed here.	Handouts: "Rhinoceros" - Eugene Ionesco

Kafka's style of writing is expressionistic; although he shows particular fondness for description of details, his plots revolve about one basic spiritual situation, which is the sudden metamorphosis of individual characters and their attempt to explain that alienation.

"First Sorrow" - Franz Kafka

James Joyce has had a great deal to do with giving contemporary literature its habit of radical innovation in language and in form.

"Araby" - James Joyce

Objectives: Novel

To trace the further development of the novel in the 20th Century.
To suggest criteria for evaluating the novel.
To investigate the use of irony in Ethan Frome.
To examine critiques and notice the late modern trends in novels.

PROCEDURES:

Stories of adventure and excitement, especially of pioneer adventures, began to intrigue the American public.

For a time, London's stories of violent action and masculine interests lost favor with the American public, but later interest returned.

Ethan Frome is not considered representative of Edith Wharton's works, but it is the most popular. The use of irony, especially in the ending, is quite masterful.

F. Scott Fitzgerald's literature endeavored to present the American scene from the First World War to the depression. We see the results of human action, rather than an understanding of the reasons for human action.

TEACHING MATERIALS:

Filmstrip and record: The Call of the Wild - Jack London

Filmstrip and record:

The Sea Wolf - Jack London

Filmstrip and record:

Ethan Frome - Edith Wharton

Filmstrip and record:

The Great Gatsby - F. Scott Fitzgerald

Some of Ernest Hemingway's novels combine austere realism and poetic language to present powerful arguments against war, and tell a touching love story at the same time.

Book reviews:
A Farewell to Arms,
For Whom the Bell Tolls -
Ernest Hemingway
Film: Hemingway's Spain

Objectives: Poetry

To review poetic forms discussed in Unit I.
To note the development of haiku.
To write a haiku form.
To study some of the current trends in poetry.

PROCEDURES:

TEACHING MATERIALS:

The haiku, developed as a distinct form in the sixteenth century, has enjoyed a renewed interest in this century.

Use examples of haiku poetry, prior to writing original poetry. (note form--3 lines of 5-7-5 syllables, referring to one season of the year, generally).

Transparency:

Example of haiku poetry.

Note the innovations of some of the modern poets, and that some of them remain complete individualists.

Transparencies:

"Since Feeling is First"
"!blac" - e. e. cummings

"Poem to be read at 3 A. M." - Donald Justice

"Listen to the Warm" (No. 14) - Rod McKuen
"Holidays"
"Channing the Way, I" - Rod McKuen

Yeats, also a talented painter, prophesied the rise of totalitarianism.

Handout: "The Second Coming" - William Butler Yeats

T. S. Eliot, along with Yeats, is recognized as the most significant force in shaping the direction of modern poetry.	Handout: "Journey of the Magi" - T. S. Eliot
Dylan Thomas returned English poetry to a personal, lyrical Romanticism.	Handout: "Fern Hill" - Dylan Thomas

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Explore the use of satire by 20th Century writers--particularly political writers.

2. Do some original satirical writing, which might be implemented with cartoons and caricatures.

3. Write about the place of the psychological drama in the 20th Century.

4. Do some play readings, in addition to those done in class: (from 50 Great Scenes for Student Actors)
   - A Moon for the Misbegotten - Eugene O'Neill
   - Orpheus Descending - Tennessee Williams
   - The Second Man - S. M. Behrman
   - The Circle - W. Somerset Maugham
   - The Autumn Garden - Lillian Hellman
   - Secret Service - William Gillette
   - The Magnificent Yankee - Emmet Lavery
   - The Goat Song - Franz Werfel
   - Edward, My Son - Robert Morley and Noel Langley
   - The Seventh Seal - Ingmar Bergman
   - Daisy Miller - Henry James

5. Study the rise in popularity of non-fiction writing in this century, and note how it has been influenced by the climate of the times.

6. How have wars affected the poets in this country and abroad?

7. How have wars affected novelists? Use some war novels to illustrate your point of view: Red Badge of Courage, Stephen Crane; All Quiet on the Western Front, Erich Remarque, or For Whom the Bell Tolls, Ernest Hemingway.

7. Investigate the importance of women authors in the twentieth century.

8. Write a short story.

Music

Unit: The 20th Century

Objectives:

To introduce the student to important trends in 20th century music.
To study the "new world of sound" - electronic music.
To study the main trends of twentieth-century popular music.

PROCEDURES:	TEACHING MATERIALS:
Classical music Representative selections of musical form studied previously will be covered. These will include: symphony concerto program music opera oratorio ballet	
Jazz - Swing Bands The medium of Jazz music and Swing Bands will be studied with emphasis placed on the 1920's to the present.	e.g. Whitman; Goodman; Basie; Miller; Shaw, Herman, Kenton, Hampton, Ellington; Condon; Teagarden; Beiderbecke, Brubeck.
Broadway, Movies, Television Representative selections of these three musical forms will be studied with regard to their influence on music as a whole.	e.g. Victory at Sea; "Laugh-In," "Littlest Angel," "Peter Gun," Guns of Navarone, Ben Hur, Gone with the Wind, The Bible, "Hello Dolly", "Music Man," "South Pacific," "Hair" "Porgy and Bess" "The King and I."
Country Western Representative performers of Country Western music will be studied.	e.g. Acuff, W. Guthrie, Cash, Campbell, Owen, Clark, Haggard, Carter.

Pop - Rock	
In the mid 1950's, country western music was fused with rhythm and blues, producing rock and roll. Today's rock includes many of the traditions of the past, many ideas of the present, and some brand new musical ideas.	e.g. Bill Haley; Deep Purple; Blood, Sweat, and Tears; The Beatles; Country Joe and the Fish; Jefferson Airplane; Rolling Stones; Jimi Hendrix; Arlo Guthrie; Mamas and Papas.
Electronic music	
Examples of electronic music will be studied.	e.g. Foso: Echo's I; Babbit: Ensembles for Synthesizer; Cage: Variations II; Luening: Moon Flight
Classical Music:	
Analysis: MacDowell - Indian Suite, first movement. Historical background Melody Rhythm Thematic variation Form Timbre	Indian Suite - MacDowell: recording, handouts.
Analysis: Haris - Folksong Symphony, "When Johnny Comes Marching Home"	Folksong Symphony - Harris: recording, transparencies.
Analysis: Harris - Symphony No. 3. Historical background Form Melody Harmony Rhythm	Symphony No. 3 - Harris: tapes, handouts, transparencies.
Concerto:	
Analysis: Castelnuovo-Tedesco - Guitar Concerto. Historical background Melody Rhythm Dynamics Orchestration Form	Guitar Concerto - Castelnuovo -Tedesco: tapes, handouts.

Analysis: Bartok - Concerto for Orchestra Historical background Form Melody Meter Orchestration Harmony Melodic and Rhythmic alteration	Concerto for Orchestra - Bartok: recording, handouts, transparencies.
Program Music:	
Analysis: Copland - Lincoln Portrait. Historical background The Program The Music Melody - southern highlands Harmony Orchestration	Lincoln Portrait - Copland: recordings, transparencies.
Analysis: Ives - Three Places in New England, second movement. Historical background The program The music Melody Harmony Tempo Theme and variation Orchestration	Three Places in New England - Ives: recordings, transparencies.
Opera:	
Analysis: Menotti - The Medium Historical background Structural analysis Act II - Opening Scene Orchestration Harmony Melody Characterization Form	The Medium - Menotti: tapes, scores, handouts.

Oratorio:

Analysis: Walton - Belshazzar's Feast.
- Historical background
- Performance resources
- Structural analysis
- Text setting
- Instrumental symbolism
- Orchestration
- Tempo
- Dynamics
- Solo vs. Chorus

Belshazzar's Feast - Walton: recording, scores, handouts.

Analysis: Orff - Carmina Burana "O Fortuna"
- Historical background
- Accompaniment
- Melody
- Rhythm and cross-rhythm
- Form - strophic

Carmina Burana - Orff: handouts, recordings.

Ballet:

Analysis: Copland - Appalachian Spring, "Theme and Variation"
- Historical background
- The story
- The music
  - Melody
  - Theme and Variation
  - Orchestration
  - Form

Appalachian Spring - Copland: recordings, filmstrips, handouts.

Analysis: Copland - Rodeo, "Hoe-down"
- Historical background
- The story
- The music
  - Melody
  - Rhythm
  - Harmony
  - Form

Rodeo - Copland: handouts, recordings.

Jazz:

Analysis: "Gut Bucket Blues"
- Historical background - New Orleans
- Melody
- Rhythm
- Harmony
- Form
- Improvisation
- Timbre

"Gut Bucket Blues" sung by Louis Armstrong. Recording, handouts.

Analysis: "West End Blues"
- Historical background - Chicago
- Melody
- Harmony
- Rhythm
- Form
- Improvisation
- Timbre
- Scat singing

"West End Blues" - Louis Armstrong and his Savoy Ballroom Five: recording, handouts.

Analysis: "There'll Be Some Changes Made"
- Historical background - Chicago, White Jazz.
- Melody
- Harmony
- Form
- New instrumentation
- Improvisation
- Instrument style

"There'll be Some Changes Made" - Eddie Condon and his All-Stars: recording, handouts.

Swing Bands:

Analysis: "Sing, Sing, Sing"
- Historical background
- Instrumentation
- Arranger
- Percussion
- The music

"Sing, Sing, Sing" recorded in 1938 by Benny Goodman. Recording, handouts.

Analysis: Ellington - "Mood Indigo"
- Historical background
- Orchestration
- Instrumentation
- Form

"Mood Indigo" - Ellington: recording, handouts.

Analysis: Brubeck - "Brandenburg Gate: Revisited" Historical background Texture Rhythm	"Brandenburg Gate: Revisited" - Brubeck: recording, handouts.
Analysis: "Prologue to an Orchestra" Historical background Instrumentation Orchestration Harmony Improvisation	"Prologue to an Orchestra" - Stan Kento Band: recording.
Analysis: Weill - "Mack the Knife" Historical background American characteristics Improvisation Jamming	"Mack the Knife" - Weill, sung by Louis Armstrong: recording.
Broadway, Movies, Television: Analysis: Rodgers - Victory At Sea Historical background The program The music Melody Harmony Orchestration Form	Victory at Sea - Rodgers: recording, handouts.
Analysis: Gone with the Wind Historical background The program The music	Gone with the Wind - Soundtrack, recording.
Analysis: Willson - Music Man Historical background The program The music Instrumental resources Vocal resources Characterization Melodic setting of text	Music Man - Willson: recording, filmstrip, handout.

Country Western:	
Analysis: W. Guthrie - "Pastures of Plenty" Lyrics Melody Harmony	"Pastures of Plenty" - W. Guthrie: recording.
Analysis: "Hot Dog" Lyrics Music Rythm Afro-American influence	"Hot Dog" performed by Buck Owens.
Analysis: "Send A Picture to Mother" Style Lyrics Music	"Send a Picture to Mother" sung by Johnny Cash: recording.
Analysis: Webb - "By the Time I Get to Phoenix" background new sophistication	"By the Time I Get to Phoenix" - Webb, sung by Glen Campbell: recording, scores, handouts.
Analysis: Hartford - "Gentle on My Mind" Melody Imagery	"Gentle on my Mind" - Hartford, sung by Glen Campbell: recording, handouts.
Pop-Rock:	
Historical background The Elements of Rock Rhythm Melody Form Instruments Dynamics Vocal characteristics Ostinato Electric rock	
Analysis: "Shake, Rattle and Roll" Background The elements of rock Type of rock	"Shake, Rattle, and Roll" by Bill Haley and His Comets: recording.

Analysis: Williams, Mason - "Greensleaves" Background The elements of rock Type of rock Correlation to other musical form	"Greensleaves" - Mason Williams: recording.
Analysis: Bach - Brandenburg Concerto No. 5 Background The elements of rock Type of rock Correlation to other musical form	Brandenburg Concerto No. 5 - Bach, New York Rock and Roll Ensemble: recording.
Analysis: "Song of Joy" - Miguel Rios Background The elements of rock Type of rock Correlation to other musical form	"Song of Joy" - Miguel Rios: recording, handouts.
Analysis: Lord - Concerto for Rock Group and Orchestra. Background The elements of rock Type of rock Correlation to other musical form	Concerto for Rock Group and Orchestra - Lord: recording.
Analysis: "I Feel Like I'm Fixin to Die"-Country Joe and the Fish Background The elements of rock Type of rock	"I Feel Like I'm Fixin to Die" - Country Joe and the Fish
Analysis: "Variations On a Theme by Erik Satie" - Blood, Sweat & Tears Background The elements of rock Type of rock Correlation to other musical form	"Variations on a Theme by Erik Satie" - Blood, Sweat, & Tears: recording, handouts.
Analysis: "Norwegian Wood" - The Beatles Background The elements of rock Type of rock	"Norwegian Wood" - The Beatles: recording.

Analysis: "Michelle" - The Beatles Background The elements of rock Type of rock	"Michelle" - The Beatles: recording, handouts.
Analysis: Webber, Rice - Jesus Christ Superstar Background The elements of rock Type of rock Correlation to other musical form	Jesus Christ Superstar - Webber, Rice: recording, handouts.

Electronic music:

Historical background

Analysis: Bach - Air on the G String Moog Synthesizer Compositional background The music Timbre	Air on the G String - Bach Moog Synthesizer: recording, handouts.
Analysis: Bach - Brandenburg Concerto No. 3 Moog Synthesizer Compositional background The music Timbre	Brandenburg Concerto No. 3 - Bach Moog Synthesizer: recording.
Analysis: Mozart - Eine Kleine Nachtmusik, Moog Synthesizer Compositional background The music Timbre	Eine Kleine Nachtmusik - Mozart: recording.
Analysis: Babbitt - Ensembles for Synthesizer Background The music	Ensembles for Synthesizer - Babbitt: recording, handout.
Analysis: Bach - Chorale Prelude, "Wachet Auf" Compositional background The music Timbre	Chorale Prelude, "Wachet Auf" - Bach: recording, handouts.

SUGGESTED SUPPLEMENTARY STUDENT ACTIVITIES

1. Discussion:
   - How does twentieth-century nationalism differ from that of the nineteenth century?
   - What, in your opinion, is the function of film music?
   - How have modern composers expanded the resources of harmony?
   - What is polytonality?
   - Does your response to Jazz differ from your response to serious music? In what way?
   - In what way does the development of electronic music reflect our time?

2. Listening:
   - Down in the Valley - Weill
   - Lt. Kije Suite - Prokofiev
   - Adagio for Strings - Barber
   - The Rite of Spring - Stravinsky
   - Chester - Schumann
   - Camelot - Lerner, Loewe
   - West Side Story - Bernstein
   - South Pacific - Rodgers, Hammerstein II
   - Creation of the New World - Milhaud
   - The River - Thompson
   - The Pine of Rome - Respighi
   - Sinfonietta - Janacek
   - Rounds for String Orchestra - Diamond
   - Symphonic Metamorphosis - Hindemith
   - The Devil and Daniel Webster - Moore
   - Symphony No. 2 - Ives
   - Fantasia on Greensleaves - Vaughan Williams
   - The Great Gates of Kiev - Musorgsky
   - "Love is Blue" - Paul Mauriat
   - "The Thrill is Gone" - B. B. King
   - "Boogie Woogie" - Henderson
   - "Anthem" - Deep Purple
   - "Kyrie Eleison" - Electric Prune
   - "Exposition" - Deep Purple
   - "Presenting Cannonball" - Cannonball Adderley
   - "I Love Jazz" - Louis Armstrong
   - "Newport" - Dave Brubeck
   - "Misty Blue" - Ella Fitsgerald
   - "Swing Classics" - Lionel Hampton
   - "Bourbon Street" - Al Hirt
   - "World We Know" - Stan Kenton

"Blues on Top of Blues" - B. B. King
"Famous Opry Favorites" - Roy Acuff
"Love and Guitar" - Eddie Arnold
"Country Music Star No. 1" - Glen Campbell
"At Folsom Prison" - Johnny Cash
"Everlovin' Soul" - Roy Clark
"Nashville Skyline" - Bob Dylan

3. Readings:

The Nashville Sound - Hemphill
The Infinite Variety of Music - Bernstein
Popular Music - Rublowsky
Music, Adventures in Listening - Machlis
The Enjoyment of Music - Machlis
The Origins and Development of Jazz - Fox
The Use of Pop Music in the Classroom - Fox
Jazz Masters of the Twenties - Hadlock
The Story of Jazz - Stern

EVALUATION

Mr. Earl Collins, Wisconsin State Supervisor of Art, makes these statements regarding evaluation:

"Evaluation is the process which permits an individual to asses, realistically, strengths, weaknesses, and growth, both in himself and in others. It is concerned with the measurement of growth as evidenced by changes in behavior and senitivity to the arts as predetermined by a set of specific objectives."

Evaluation may be considered a form of guidance for both the student and teacher by providing insight for future action by either one. It should give students an indication of strengths and weaknesses indicating what needs to be improved and it should provide teachers with indications of how to help the students.

Accordingly, the following evaluation devices are suggested in order to assess the necessary emotional and intellectual development:

a. Creative responses

Throughout the course of the year, it is suggested that each student perform an in-depth analysis, at least three in number, in each of the three areas: art, music, and literature. Also included within this area are the creative responses which are expected at the termination of each unit. These may be accomplished by the selection of one or more of the student activities listed at the end of the unit outlines within this guide.

b. Quizzes

In order to measure the progress and information one has assimilated, a pre-test will be given at the beginning of each unit and then another evaluation will be made at the end of the unit. This will be accomplished through a series of slides, records, and literary materials. An emphasis will be placed on slide identification, by movement and style only, recognition of musical style and elements, and identification of great literary works and their authors.

Evaluation Devices

The following evaluation devices will be utilized to measure the creative responses of each individual. The devices were designed to help both the student and the teacher in identifying weaknesses and strengths:

a. Creative Response Outline (Device #1)

So that each student can play the all important role of choosing, outlining, following through, and evaluating his own progress and final solutions to a problem, we have developed a check sheet

(Device #1) and a self-evaluation form (Device #2). It is suggested that this device be used for both the major creative responses as well as the shorter responses at the end of each unit.

b. Project Evaluation (Device #2)
By using a numerical system which encompasses broad areas of accomplishments, it is felt that each student can, more effectively, evaluate his accomplishments. It must be emphasized, however, that student evaluation does not eliminate the instructor's overall responsibility of evaluation, for it is the teacher's evaluation based upon broader perspectives and a wealth of experience that serves as a reference point for comparison of student assessments.

c. Rating Scale for Creative Response (Device #3)
This evaluation device is used specifically by the instructor. Again, a numerical system is used to more adequately evaluate each student in terms of broad areas of accomplishment.

Anticipated Outcomes

To understand the present, you must have an understanding of the past. Thomas Carlyle said, "The Present is the living sum-total of the whole past." Along with the increased appreciation of the arts, both past and present, should come a sharper sense of perception and sensitivity. It is conceivable that a greater understanding of the creative process will be developed along with a better realization of capabilities as well as limitations through their self-evaluation.

It is vital, also, to realize that critical evaluation by others, in addition to self-evaluation, contributes to emotional and intellectual development.

Aldous Huxley sums it up with this statement: "There's only one corner of the universe you can be certain of improving, and that's your own self."

NAME _____

HUMANITIES

UNIT _____

DATE _____

Creative Response Outline (Device No. 1)

1. I wish to pursue a project in art, music, literature. (Circle one or more)
2. Type of project _____
3. Anticipated outcome.

4. Procedures: (outline, sketches, general plans)

5. Progress report:

	comments	date	instructor
a.	_____	_____	_____
b.	_____	_____	_____
c.	_____	_____	_____
d.	_____	_____	_____

6. Did I achieve my objective? Yes____ No____

COMMENT:

7. Evaluation (see attached sheet)

The Humanities

Student _____

Date _____

PROJECT EVALUATION (Device No. 2)

Student's self-evaluation

1. The total project, its development and product, embodies a creation of my own. (If this is a group project, consider your contribution to the total project.) ..... _____

2. Did I search through and use the available resources (equipment and guidance)? ..... _____

3. Does the project reflect a significant effort? ..... _____

4. Did I grow intellectually through work on this project? ..... _____

5. Do I feel a sense of accomplishment and/or pride in the completed project? ..... _____

Comments:

5 - superior piece of work
4 - above average response
3 - average response
2 - below average response
1 - hastily contrived and executed

Project Grade Average _____

HUMANITIES RATING SCALE FOR CREATIVE RESPONSE (Device No. 3)

STUDENT DATE

1. ORIGINALITY				
1 1 1 primarily a reproduction	2 2 2 elements of originality present	3 3 3 reached acceptable level	4 4 4 strong evidence of originality in development and execution	5 5 5 superior piece of work, definite break-through
2. METHOD AND TECHNIQUE				
1 1 1 hastily thought out; lacks disciplined style and approach	2 2 2 small evidence of acceptable procedures	3 3 3 evidence of reaching acceptable level	4 4 4 good level of performance evident in work	5 5 5 superior craftmanship and style
3. APPROPRIATENESS				
1 1 1 unsuitable to course content	2 2 2 poor	3 3 3 fair	4 4 4 good	5 5 5 superior
4. EFFORT				
1 1 1 hastily contrived and executed	2 2 2 good start; failed to carry through	3 3 3 meets acceptable standards	4 4 4 obvious work and time involved	5 5 5 shows high amount of effort

COMMENTS:

GRADE EARNED: _____

SUMMARY STATEMENT

This guide was developed in an attempt to help all those involved in experiencing some of the great art of the past, our artistic heritage and its relationship to contemporary trends and practices. By providing the necessary tools with which to evaluate those works of art and through exposure of many and varied works of art, it is hoped that eyes have been opened and senses sharpened so that the "new arts" of our time may be considered with a keener sense of perception and understanding.

Hendrich Van Loon in his book "The Arts" said: "There is only one way to improve the taste of a nation. It cannot be done in a hurry and it cannot be done by force. It can only be accomplished by exposing the people patiently and systematically and continually to that which it truly 'good'...to that which is truly 'noble' in the sense that it deserves to be 'known'."

A report from the Commission on the Humanities recently indicated that "upon the humanities depends the national ethic and morality...the national aesthetic and beauty or lack of it...the national use of our environment and material accomplishment. Each of these areas affects each of us as individuals. And upon our knowledge of men...their past and their present demands...upon our ability to make judgements, not the least of those involving our control of nature, of ourselves, and our destiny.

Even the most gifted individual, poet, or physicist, will not realize his full potential or make his fullest contribution to his time unless his imagination has been kindled by the aspirations and accomplishments of those who have gone before us. All men require that a vision be held before them...an ideal towards which they may strive...Americans need such a vision today as never before in their history."

BIBLIOGRAPHY FOR THE VISUAL ARTS

Anderson, Donald M., Elements of Design, New York: Holt, Rinehart, and Winston, Inc., 1961.

Architectural Record, New York: F. W. Dodge Corporation, Arts and Architecture, Los Angeles: Arts and Architecture, Inc.

Art in America, New York: Art in America Co., Inc., 605 Madison Avenue, Art News, New York: Newsweek, Inc., 444 Madison Avenue.

Bauhaus: 1919 - 1928, edited by Walter Gropuis, New York: Museum of Modern Art, 1938.

Blake, Peter, Gods Own Junkyard, New York: Holt, Rinehart and Winston, Inc., 1964.

Blake, Peter, Le Corbusier, Baltimore: Penguin Books, Inc., 1964.

Craft Horizons, New York: Craft Horizons, Inc., 29 West 53rd Street.

Dictionary of Modern Painting, edited by C. Lake and R. Maillard, New York: Tudor Publications, Company, 1956.

Kepes, Gyorgy, Language of Vision, Chicago: Paul Theobald, 1949.

Maholy, Nagy L., Vision in Motion, Chicago: Paul Theobald, 1948.

Nelson, Glen C., Ceramics, A Potters Handbook, New York: Holt, Rinehart, and Winston, Inc., 1966.

Neutra, Richard J., Survival Through Design, New York: Oxford University Press, 1954.

Praeger Picture Encyclopedia of Art, New York: Frederich A. Praeger, Inc., 1958.

Ritchie, Andrew C., Sculpture of the 20th Century, New York: The Museum of Modern Art, 1952.

Sachs, Paul J. Modern Prints and Drawings, New York: Alfred A. Knopf, Inc., 1952.

Sullivan, Louis H. The Autobiography of an Idea, New York: Dover Publications, Inc., 1956.

Udall, Stewart L. The Quiet Crisis, New York: Avon Books, Hearst Corporation, 1963.

Von Neuman, Robert. Design and Creation of Jewelry, Philadelphia: Chilton Company, 1961.

Wright, Frank Lloyd. The Natural House, New York: Horizon Press, Inc., 1958.

Books:

Art in Everyday Life, Harriet & Vetta Goldstein, New York: Macmillan Company, 1954.
Arts and the Man, Edman, New York: W. W. Norton and Company, Inc., 1939.
The New Vision and Abstract of an Artist, Maholy Nagy, New York: George Wittenborn, Inc., 1947.
Christian Art, Morey, New York: W. W. Norton and Company, Inc., 1935.
Art of the Renaissance, Murray, New York: Frederich A. Praeger, Publishers, Inc., 1963.
The Squeeze, Higbee, William Morrow and Company, 1965.
Sticks and Stones, Mumford, New York: Dover Publications, Inc., 1924.
A Treasury of Scandinavian Design, New York: Golden Press, 1961.
Bauhaus and Bauhaus People, New York: Van Nostrand Reinhold Co., 1970.
The Art of Etching, Lumsden, New York: Dover Publications, Inc., 1923.
The Allied Arts, a High School Humanities Guide, 1965.
Encyclopedia of World Art, New York: McGraw-Hill Book Company,
The Humanities, Dudley and Faricy, McGraw-Hill Book Company, Inc., 1960.
Horizon Book of the Renaissance, American Heritage Publishing Company, Inc., 1969.
Classic Art, Woelfflin, New York: Phaidon Publishers, Inc., 1948.
History of Art, Janson, New York: Harry N. Abrams, Inc., Publishers.
Art Through the Ages, Gardner, New York: Harcourt, Brace, and World, Inc., 1948.
Art: Search and Self Discovery, Schinneller, Scranton: International Textbook Company, 1961.

World Famous Paintings, R. Kent, Wise and Company, Inc., 1939.
The Prado-Madrid, Manuel Lorrente, New York: Appleton-Century, 1962.
The Rainbow Book of Art, T. Craven, New York: The World Publishing Company, 1956.
A Concise History of Painting, Michael Levey, New York: Frederich A. Praeger, Publishers, Inc., 1962.
From Giotto - Cezanne, Michael Levey, New York: Frederich A. Praeger, Publishers, Inc., 1962.
The Art of the Renaissance, Peter and Linda Murray, New York: Frederich A. Praeger, Publishers, Inc., 1963.
German Art of the 20th Century, Museum of Modern Art, New York: Simon and Schuster, 1957.
Foundations of Modern Art, Ozenfant, New York: Dover Publications, Inc., 1952.
A Concise History of Modern Painting, H. Read, New York: Frederich A. Praeger, Publishers, Inc., 1959.
Post Impressionism from Van Gogh - Gauguin, John Rewald, New York: Museum of Modern Art, 1962.
Modern American Painting and Sculpture, Hunter, New York: Den Publishing Company, Inc., 1959.
Baroque and Rococo, Bazin, New York: Frederich A. Praeger, Publishers, Inc., 1964.
A Concise History of Modern Sculpture, Read, New York: Frederich A. Praeger, Publishers, Inc., 1965.
The Story of Design, Downer, New York: Lothrop, Lee and Shepard Company, Inc., 1963.
Time-Life Series:

The World of Velazquez	The World of Giotto
The World of Leonardo	The World of Bruegel
The World of Michelangelo	The World of Watteau
The World of Durer	The World of Turner
The World of Titian	The World of Delecroix
The World of Copely	The World of Whistler
The World of Vermeer	The World of Manet
The World of Gainsboroughq	The World of Van Gogh
The World of Goya	The World of Rembrandt
The World of Rubens	The World of Homer
The World of Rodin	The World of Cezanne
The World of Matisse	The World of Duchamp

The World of Picasso

Slides

Art Through the Ages --- 1300 slide collection

Filmstrips

Contemporary American Painting, Encyclopedia Britannica Films, Inc.
- Romanticism
- Realism
- Modernism
- The American Scene
- Lets Look at a Painting

Mother and Child in Modern Art, Clairol

Films

In Search of Myself - McGraw-Hill Contemporary Films
New Ways of Seeing - McGraw-Hill Contemporary Films
Greek Sculpture - McGraw-Hill Contemporary Films

Reproductions

Traveling Exhibits, National Gallery of Art
- Portrait Painting
- Landscape Painting
- Still Life Painting

Slide-Lectures

Slide-Lecture Series, National Gallery of Art

BIBLIOGRAPHY FOR LITERATURE

Applegate, James. Browne, Gordon. Hankins, Gretchen. Folds, Thomas. Adventures in World Literature. Harcourt, Brace & World, Inc. New York, Chicago, San Francisco, Atlanta, Dallas. 1970.

Barnes, Harry Elmer. An Intellectual and Cultural History of the Western World. Volume 3. Dover Publications, Inc. New York. 1965.

Baugh, Albert C. History of the English Language. D. Appleton-Century. New York. 1935.

Brown, Calvin S. The Reader's Companion to World Literature. Mentor. New York. 1960.

Carlsen, G. Robert. Tovatt, Anthony. Alm, Richard S. Carlsen, Ruth Christoffer. Western Literature. McGraw-Hill Book Company. St. Louis, New York, San Francisco, Dallas. 1967.

Dudley, Louise. Faricy, Austin. The Humanities. McGraw-Hill Book Company, Inc. New York, Toronto, London. 1960.

Fuller, Edmund. Kinnick, B.J. Adventures in American Literature. Harcourt, Brace & World, Inc. New York, Chicago, Atlanta, Dallas, Burligame. 1963.

Gilson, Etienne. Forms and Substances in the Arts. Charles Scribner's Sons. New York. 1966.

Hopper, Vincent F. Essentials of European Literature. New York. 1952.

Jacobus, Aesthetics and the Arts. McGraw-Hill Book Company. New York, St. Louis, San Francisco. 1968.

Kahler, Erich. Out of the Labyrinth. George Braziller, New York. 1967.

Karel, Leon C. Avenues to the Arts. Simpson Publishing Company. Kirksville, Missouri. 1966.

Loban, Walter. Olmsted, Rosalind A. Adventures in Appreciation. Harcourt, Brace & World, Inc. New York, Chicago, Atlanta, Dallas, Burlingame. 1963.

Nicoll, Allardyce. World Drama. Harcourt, Brace & World, Inc. New York.

Priestley, J. B. Literature and Western Man. Harper Brothers. New York. 1960.

Thompson, Stith. Gassner, John. Our Heritage of World Literature. Holt, Rinehart and Winston. New York. 1942.

Trawick, Buckner B. World Literature. Barnes & Noble, Inc. New York. 1955.

Van De Bogart, Doris. Introduction to the Humanities. Barnes & Noble, Inc. New York. 1968.

BIBLIOGRAPHY FOR MUSIC

Bagar, Robert. Biancolli, Louis. The Victor Book of Operas. Simon and Schuster. New York. 1953.

Baker's Biographical Dictionary of Musicians. Nicolas Slonimsky, ed., G. Schirmer. New York. 1958.

Barnes, Harry E. An Intellectual and Cultural History of the Western World. Volume 3. Dover Publications, Inc. New York. 1965.

Bauer, Marion. Peyser, Ethel. Music Through the Ages. G. P. Putnam's Sons. New York. 1967.

Bauer, Marion. Peyser, Ethel. How Music Grew. G. P. Putnam's Sons. New York. 1939.

Bernstein, Leonard. The Infinite Variety of Music. Simon and Schuster. New York. 1966.

Bookspan, Martin. 101 Masterpieces of Music and their Composers. Doubleday and Company, Inc., Garden City, New York. 1968.

Bulla, Clyde Robert. The Ring and The Fire. Thomas F. Crowell Co. New York. 1962.

Commins, Dorothy Berliner. All About the Symphony Orchestra and What It Plays. Random House. New York. 1961.

Copland, Aaron. What To Listen for in Music. McGraw-Hill Book Co., Inc. New York, London, Toronto. 1960.

Dudley, Louise. Faricy, Austin. The Humanities. McGraw-Hill Book Company, Inc. New York, London, Toronto. 1960.

Fellner, Rudolph. Opera Themes and Plots. Simon and Schuster. New York. 1958.

Fox, Sidney. The Origin and Development of Jazz. Follett Educational Corporation. Chicago. 1970.

Grove's Dictionary of Music and Musicians. Eric Bloom, ed., vol 1-10. St. Martin's Press, Inc. New York. 1964.

Hadlock, Richard. Jazz Masters of the Twenties. The Macmilliam Co. New York, London. 1965.

Hemphill, Paul. The Nashville Sound. Simon and Schuster. New York. 1970.

Howell, Clay D. Adventures In Music. Banks Upshaw and Company. Lincolnwood. 1963.

International Cyclopedia of Music and Musicians, The. Nicolas Slonimsky, ed., Dodd, Mead and Company. New York. 1964.

Karel, Leon C. Avenues to the Arts. Simon Publishing Company. Kirksville, 1966.

Landis, Beth. Exploring Music. Holt, Rinehart and Winston, Inc. New York, Toronto, London, Sydney. 1969.

Lawless, Ray M. Folksingers and Folksongs in North America. Duell, Sloan, and Pearce. New York. 1960.

Lomax, Alan. The Folksongs of North America. Doubleday and Company, Inc. Garden City, New York. 1960.

Machlis, Joseph. Music: Adventures In Listening. W. W. Norton and Company, Inc. New York. 1968.

Machlis, Joseph. The Enjoyment of Music. W. W. Norton and Company, Inc. New York. 1963.

Miller, Hugh M. History of Music. Barnes and Noble, Inc. New York. 1955.

Miller, Hugh M. Introduction to Music. Barnes and Noble, Inc. New York. 1965.

New Encyclopedia of Music and Musicians, The. Waldo Pratt, ed. The Macmilliam Company. New York. 1945.

Rossi, Nick. Rafferty, Sadie. Music Through the Centuries. Bruce Humphries Publishers. Boston. 1967.

Rublowsky, John. Popular Music. Basic Books, Inc. New York. 1967.

Seroff, Victor. Wolfgang Amadeus Mozart. The Macmillian Company. New York. 1965.

Taylor, Deems. Of Men and Music. Simon and Schuster. New York. 1945.

Young, Percy M. Music and Its Story. Roy Publishers, Inc. New York. 1960.